

# THE READER

A REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 84, Vol. IV.

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**PHILOSOPHICAL TRANSACTIONS.—**  
The FELLOWS OF THE ROYAL SOCIETY are hereby informed that the FIRST PART OF THE PHILOSOPHICAL TRANSACTIONS, Vol. 154, for the year 1864, is now published, and ready for delivery on application at the Office of the Society in Burlington House, daily, between the hours of 10 and 4.  
WALTER WHITE, Assistant Secretary, R.S.  
Burlington House, July 25th, 1864.

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New Theatre Royal, Adelphi, May, 1864.

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## AUTHORITY IN LITERARY MATTERS.

IN the year 1638 Milton, in a Latin letter addressed to an Italian scholar who was then preparing a work on the grammar of his native tongue, wrote as follows:—"Whoever in a state knows how to form wisely the manners of men and to rule them at home and in war by excellent institutes, him in the first place, above others, I should esteem worthy of all honour; but next to him the man who strives to establish in maxims and rules the method and habit of speaking and writing derived from a good age of the nation, and, as it were, to fortify the same round with a kind of wall, the daring to overleap which a law only short of that of Romulus should be used to prevent. Should we choose to compare the two in respect to utility, it is the former alone that can make the social existence of the citizens just and holy; but it is the latter that makes it splendid and beautiful, which is the next thing to be desired. The one, as I believe, supplies a noble courage and intrepid counsels against an enemy invading the territory; the other takes to himself the task of extirpating and defeating, by means of a learned detective police of ears and a light infantry of good authors, that barbarism which makes large inroads upon the minds of men and is a destructive intestine enemy to genius. Nor is it to be considered of small importance what language, pure or corrupt, a people has, or what is their customary degree of propriety in speaking it—a matter which oftener than once was the salvation of Athens: nay, as it is Plato's opinion that by a change in the manner and habit of dress serious commotions and mutations are portended in a Commonwealth, I, for my part, would rather believe that the fall of that city and its low and obscure condition followed on the general vitiation of its usage in the matter of speech; for, let the words of a country be in part undebased and offensive in themselves, in part debased by wear and wrongly uttered, and what do they declare but, by no light indication, that the inhabitants of that country are an indolent, idly-yawning race, with

minds already long prepared for any amount of servility? On the other hand, we have never heard that any empire, any state, did not flourish in at least a middling degree as long as its own liking and care for its language lasted."

It seems worth while to reproduce these words of Milton at the present moment, when, by one of those movements which exhibit a concentration of people's thoughts, without communication with each other, on the same topic, there appears to be a general rousing of attention to certain prevalent faults in the current use of our English tongue by speakers and writers, and to the possibility of enforcing a greater strictness in matters of English style and literature. At no time, of course, has this subject been out of sight; but of late there seems to have been a more than usual sense of its importance and desire to press it into notice. Mr. Henry H. Breen's *Modern English Literature: its Blemishes and Defects*, published in 1857, was one of the first alarms; but since then the discussions of the subject, large or minute, in periodicals and elsewhere, have been innumerable. A year or two ago there appeared in *Macmillan* an essay entitled "Three Vices of Current Literature," in which the writer classified some of the prevalent faults of English authorship under the three heads of the Slipshod, the Trite, and the *Blasé*, and tried to exemplify each. Then, quite recently, the scholarly and accomplished Dean of Canterbury has stepped forward in a series of articles in *Good Words*, since published collectively, as the defender of the "Queen's English." The cleverest and most careful man will himself offend while exposing the errors of others; and the Dean has found a very pertinacious critic in Mr. Washington Moon, who, first in a pamphlet, and subsequently more at length in a little volume, called "The Dean's English," has made the Dean's own English style a subject of comment, and has really, in some cases, hit him very hard. In the current number of the *Edinburgh Review* there is an article entitled "The Queen's English," which takes for its text Dean Alford's volume and Mr. Breen's, but alludes also to Mr. Washington Moon's, and contains, moreover, criticisms by the Reviewer himself on the present style of popular English writers and speakers. Lastly, in the number of the *Cornhill* for this month Mr. Matthew Arnold walks into the subject in his own imperial and yet charming way in an article entitled "The Literary Influence of Academies." We would direct attention particularly to the article of the *Edinburgh Reviewer* and to that of Mr. Matthew Arnold.

The remarks of the *Edinburgh Reviewer* are, in the main, sensible and good. He names and describes, with no little perspicuity, certain habits of style and of literary method now common among English writers, but which, he thinks, should be put under a ban. While we should not practically differ from him in almost any of his particular remarks, there are, however, one or two points in which we think that, in common with the Dean of Canterbury, he has fallen short of the thorough theory of the subject. Practically, and as respects the majority of our writers, and especially of our young writers, all our sympathies are with the demand for increased strictness, increased deference to rule and the finest and nicest precedent; but, in the interest of theory, we would nevertheless advance two propositions which may seem, at first sight, pleas for license:—(1) *Style is identical with thought.* In other words, what is called a writer's style is really resolvable into his mode of thinking—which, again, is resolvable into the successive particles or modifications of the substance of his thought; so that, grammatical minutiae apart (if, indeed, even they need be put apart), no objection to style is valid which is not also valid as an objection to the particular mode of thinking, or the particular succession of thoughts under consideration. The applications of this principle to the common criticisms of style are endless. In every case it will be found that objections to style are really objections to the mode of thinking; and it would be useful

to remember this, because, if it were remembered, many criticisms of style that are made would cease to be made. For example, in the vexed question of Saxon words *versus* Latin, much nonsense is talked from forgetting that it depends mainly on the kind of matter whether Saxon or Latin words will be naturally required. If a writer says "speculation" instead of "thought," it is because he has in his mind the particular set of intellectual associations which are clustered in the word "speculation" rather than those which are clustered in the word "thought." It may be desirable that he should say "thought" and not "speculation;" but, if so, it is because it is desirable that the notion of "thought" and not the notion of "speculation" should be in his mind. In that case you want him to alter his way of thinking. Again, nothing is more common than to say that people should write simply as they talk—should always use an easy conversational style. Dean Alford is fond of this maxim, and repeats it in various forms. "Write much as you would speak: speak as you think," he says; and the *Edinburgh Reviewer* quotes the advice with approbation. To the latter part of the advice, recommending an honest and strict correspondence of speech with what is really in one's mind, no exception can be taken. The former part of the advice is, practically, also very good; but, theoretically, it is rank nonsense. Were the rule that people should write as they talk made imperative, the result would be that there would be no writing, no literature, in the world the thought or matter of which should surpass in richness, nobleness, or harmony, that which ordinary conversation can generate. But this would be the beggaring of literature, for the noblest books we have consist of the produce of various modes of mental action subtly prolonged far beyond the range of the best conversation even of the most cultivated persons. No one large or beautiful sentence of Shakespeare or Bacon, or say Hawthorne or De Quincey, but is the result of a movement or evolution of thought far more complex and sustained than the conditions of conversation tolerate. In short, there is the simple conversational style for the corresponding kind of matter; but to require this to be the universal style is to require that there shall not be in the world any other kind of matter. (2) It is but a variation of the same principle to assert that it is a mark of unexhausted vitality in a nation when its language is still in that state of flux or change which arises from the absorption of new elements and the invention of new forms and combinations. There is too much lamentation and outcry over the mere fact of the importation into our language of new terms—Americanisms, colonialisms, and what not—apart from a consideration in each case of the precise value and merit of the term imported, and also over the liberties which certain writers of very original genius take with the Queen's English. On the other hand, we have heard a very noble-minded and scholarly Italian express his regret that his national language presents so conspicuously the opposite phenomenon of fixedness. He almost regarded it as a sign that the Italian mind had passed its period of vitality and reached its old age; and his chief consolation was that out of the numerous popular dialects there might yet come fresh resources of strength for the classical Italian tongue. It is always and in every case a question of thought. That the English nation shall continue to think honestly, nobly, deeply, gracefully, and that there shall be as stringent a supervision as possible by the best minds to secure this end—this is the true necessity. Not to prohibit the new forms and terms of speech that new notions may bring with them, but to care for the nature of the new notions themselves, and for the directions in which they prove the national mind to be going out, is the proper policy. If the introduction of slang terms and Americanisms is to be regretted, it is because it is a symptom of the decay of a high and serious mode of thought and of a growing sensibility only to the coarse



and comic aspects of things. For instance, the fundamental vice of peculiarly American style—a vice running through the writings of even the best American authors—is a certain mechanical trick for producing a strong effect by suddenly leaping from some very small and common thing to the largest and sublimest object that can perforce be associated with it. "This law you will find everywhere—from a barley-bannock to the ring of Saturn;" I would give that as a typical instance of this fundamental Americanism. Much of what is most humorous in the comic literature of the Americans depends on this habit of mind; but it pervades their more serious literature, and is there out of place and a cause of offence to good taste. Now it is against novelties of this kind that we should be on our guard—against vicious habits of thought, or mechanical tricks enfeebling the intellect and imparting to it a kind of mountebank action.

In Mr. Matthew Arnold's article there is a really fine contribution to the philosophy of the subject, though some of his views might be strongly disputed. The English mind, he holds, though excelling in genius and in the great qualities of energy and honesty, and therefore capable of the noblest poetry, is deficient in the qualities of flexibility and intelligence as compared with the French mind. Hence, in prose, which is, or ought to be, the proper element of intelligence as distinct from genius, the French have surpassed the English. There is no classical English prose, as there is a classical French prose. There have been English prose-writers of noble intellectual power, of genius that made them essentially poets and that should have borne them into verse; but, in the prose of these writers—in the prose, perhaps, of all English writers—there will be found what Mr. Arnold calls "the note of provincialism." There is the stamp of vigorous individuality, bent on having its own way in thought and in style, and careless of any common or classical standard. To illustrate what he means by this "note of provincialism" Mr. Arnold quotes passages from Burke, whom he considers, all in all, the greatest writer of English prose, and from Addison, who is usually spoken of as our most classic writer. Burke, he avers, revels in expressions and ways of expression which indicate a horse-like indifference to the taste of other people provided he can indulge his own rage and strength. This is provincialism. Addison is not provincial in his language, but there is the "note of provincialism" in his thoughts. They are so commonplace that, had there been any central authority in England determining what was worthy to be called literature, no writer of mark would have offered them to the public. Now in France it is very different. There has existed in that country for more than two hundred years a central court in intellectual matters—the French Academy founded by Richelieu—fixing a certain standard, at once of information, of ideas, and of style, to which every writer must come up on pain of being regarded as a literary clown or outlaw. Hence in France there has been for two hundred years a classic prose-literature—a prose of the centre. No one could publish in France a book of such crudities as Mr. Forster's *Essay on the Primeval Language*, or the late Dr. Donaldson's *Book of Jashar*. The standard of information at the centre is too high for such a book to get about or obtain any character. So with Addison's *Essays*—the standard of ideas is too high for such commonplace thought to be respected as literature. And, had Burke, with his great powers of thought, been a Frenchman, the influence of a classic system of style would have repressed his occasional extravagances and brutalities of strength, and have compelled him to a more suave and urbane management of his intellect. Not satisfied with these references to writers of the past, Mr. Arnold looks about among contemporary English writers for examples or victims, and says some very sharp things, in particular, of Mr. Ruskin,

Mr. F. T. Palgrave, and Mr. Kinglake, *à propos* of passages culled from their writings, and exhibiting, in a violent degree, the "note of provincialism." To know what the sharp things are the reader may go to the article for himself.

After all that seems finely true in detail in Mr. Arnold's article has sunk into the mind, certain contradictions, or at least, queries, it seems to us, will still start up respecting its main doctrine. Is there such a comparative absence of the "note of provincialism" in the greatest French prose-writing as Mr. Arnold assumes. Are there not French prose-works in extensive circulation, characterized by as great crudities in information, as commonplace a quality of ideas, as extravagant and *outré* an individuality, as are to be found in English prose? Having all English literature in view on one side of the Channel, is it not only a selection from French literature on the other side that he takes into account in comparison? Again, is it true that we have no classical, or urbane, English prose—prose exhibiting the English intelligence at work with flexibility and grace? Though we have no Academy, have we not, in the opinion and practice of a certain number of our best writers, metropolitan or from the Universities, a real central influence acting through the air to all the coasts of our island, restraining from literary offences, or visiting them with condemnation? Are not the cases of offence which he cites or suggests only the percentage of crime or illegality that may be expected to exist among so many? Is the percentage larger than in France, or only better known? Finally, have not Academies their evil as well as their good influences, and, on the whole, may we not have done better without an Academy than we should have done with one? The great age of Academies in Italy was the very age of the "reo gusto," or bad taste in Italian literature—of its feebleness and frivolity. This may have arisen from there being a multitude of Academies, frittering away the intellect of the nation, instead of one great central Academy. But may not the single great French Academy have killed more than it cured? There are at least who maintain that the French literature of the sixteenth century, chaotic as it was, had elements of strength and grandeur in it that disappeared in the classic literature of France in the latter half of the seventeenth century and throughout the eighteenth, and who account for this by supposing that the tight-lacing of the Academy, and of the general system of which the Academy was a part, improved appearances but did constitutional injury.

## CURRENT LITERATURE.

## TAINÉ'S HISTORY OF ENGLISH LITERATURE.

*Histoire de la Littérature Anglaise.* Par H. Taine. (Hachette.)

NO Englishman has yet been bold enough to write, copiously and completely, the history of his country's literature; yet it is plain that only by an Englishman can that history really be written, because no one but an Englishman can pierce into the secrets, can know the forces, can sympathize with the aimings, conscious and unconscious, of England's national life. There have been admirable delineations in outline of England's literary development; but, however excellent otherwise, they could not, from their popular character, satisfy the claims of consummate scholarship. What is wanted is that some one with the needful gifts, some more genial Gibbon, should make the History of English Literature the grand exclusive task of a laborious career. The materials rapidly accumulate for this colossal achievement. Literature is not a solitary power: it is interwoven with the whole national existence; it receives, it gives, perennial, most fruitful influence. Every fresh discovery, then, respecting the growth of the nation from the obscurest times helps to illustrate and interpret the nation's literature. Now

the researches of Froude and others have raised from the dead hosts of long-buried facts, and have entombed, never again to be revived, countless falsehoods and fallacies. Hereby the records of our literature are enriched as much as the general chronicle of the nation's progress. The reciprocity, or the absolute identity, of the moral and the intellectual can be overlooked by no one who would wisely study the past. Hence the future historian of our literature will gain by whatsoever tends to render his endeavours earnest, and they will be the more earnest in the degree that the scope of inquiry is enlarged, and the exploration successful, in the entire field of English History.

In the absence of the ideal historian M. Taine is not unwelcome. He is an exceedingly shrewd, a thoroughly unprejudiced writer. We cannot complain that, with the best intentions to be, for the moment, an Englishman, he yet remains intensely a Frenchman. From some of the more offensive French peculiarities he is certainly free. Seldom pretentious, he is never flippant; and, if occasionally inaccurate, he is rarely guilty of bombast, exaggeration, or phrase-making, and never sacrifices truth to epigrammatic point or rhetorical glitter. Yet his three solid and suggestive volumes offer us the highest kind neither of history nor of criticism. His work is a clever compilation by an accomplished literary artist who disdains literary quackeries. M. Taine has taken English Literature as a topic for learned and eloquent discourse, as he might one of ten thousand other things. Let the topic be what it may, M. Taine resolves in each case to produce a readable book; and with exceptions, arising chiefly from M. Taine's desire to be the philosopher as well as the historian and the critic, it would not be easy to find a more readable book that, that before us. But of English literature in conveys a most inadequate, though by no means an incorrect, idea. M. Taine has been misled by that passion for method which, if favourable to the clear, is fatal to the profound, and is often at war with nature. Like English institutions, English literature is anomalous and defies classification. We might almost say that English literature has invariably represented the moods and the humours more than the mind of England. Hence, instead of one commanding, harmonious onrush, evermore conflicting tendencies—empires within an empire, literatures within a literature.

The work of M. Taine is divided into four books, the first treating of English literature in its struggles and tentatives down to the advent of the Tudors or later; the second of the Renaissance, Pagan and Christian, embracing the sixteenth century and the bulk of the seventeenth; the third of the Classic Age, comprehending a portion of the seventeenth century and the principal part of the eighteenth; the fourth of the Modern Age, extending from the French Revolution to the death of Scott. A supplementary book is to be devoted to Contemporary English Writers. Now this division strikes us as capricious. In the three chapters of the first book the subjects are—the Saxons, the Normans, and the New Language, the product of Norman and Saxon elements. Before the Normans came the laws and the institutions were doubtless Saxon, but the ideas, especially the poetical ideas, were Celtic or Scandinavian. The Saxons may have been a vigorous and valiant, but they do not seem to have been a poetical people—whereas the Celts were eminently a poetical race; and the Scandinavians, as the heirs of the Celts, in various regions, and notably in Scandinavia itself, received from them those Oriental traditions which, for more than 2000 years, have been the deepest part of poetry in Europe. The Celts taught the Saxons the mystery of the woods; the Scandinavians taught them the majesty and gladness of the sea.

In the elaborate introduction to M. Taine's work he strives to show that to write history is to achieve a species of psychological



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reconstruction. There is not so much novelty in the notion as M. Taine believes; for, if modern historical writers make a more extensive use of psychological instruments, ancient historical writers were not ignorant of the psychological process. But what alone can make this process of value is the psychological instinct, of which M. Taine is destitute, and the place of which he endeavours to supply by subtle and ingenious analysis. Generously aspiring to appreciate English literature, M. Taine deserves nothing but the most generous appreciation. If, however, he were as much a metaphysician, a psychologist, as he pretends to be, he would have discovered in English literature pregnant elements from the beginning, the operation of which he seems not to have suspected. English literature has never essentially changed; and perhaps in this respect it does not differ from other literatures. Now the leading feature of English literature has been the yearning for the idyllic life. All other diversities have been merely on the surface. Hence the futility of M. Taine's attempt at classification by periods. The yearning for the idyllic life has, in English literature, given birth to humour, reflectiveness, individuality. All our great writers have been characterized by that yearning, and by humour, reflectiveness, and individuality in addition. Whence the humour? From the disposition to contrast the idyllic with the actual world. Whence the reflectiveness? From the wish to ascertain why we cannot make the actual world idyllic. Whence the individuality? From the resolve to be a law unto ourselves—seeing that the reconciliation of the actual and the idyllic worlds is impossible. A perfect artist, no English writer of the foremost rank has been or can be; and therefore it is not by the standard of art that any English writer should be judged, but by the amount of vitality, of natural pith, which he possesses. We have not any classical writers in the usual sense of the word. Pope, perhaps, approaches nearest to classical excellence; but Pope is most a man of genius when bursting away from the bondage of rules. In a literature like the French, in which perfection of form is the one supreme, indispensable attribute, eccentricity would be an unpardonable blunder. On the other hand, in English literature, whoso is not an eccentric is dull and insipid. Yet the eccentricity must be that of force—must harmonize with the most exalted order. M. Taine is partly bewildered by English eccentricities—partly apologizes for them in a good-natured way. He does not see that, so far from being accidents and adjuncts, they are the very soul and substance. In his estimate of individual writers, and in tracing the foreign influences which have acted on English literature, M. Taine seldom fails—often displays as much insight as justice. He can speak nobly and wisely about Chaucer, Spenser, and Shakespeare, and about the effects of the Norman Conquest. And, on the fruits of the Crusades, of Feudalism, of Chivalry, and so on, he is prepared with the customary French generalities. But how the most realistic of modern nations should be the most idealistic, and how from its stolid, stubborn prose grows the most magnificent poetry—this he knows not, and perplexes himself in vain to know. His explanations are worthless. Suppose we grant that there was first a Pagan, then a Christian Renaissance in England—how happened it that the principal pagan systems were more systematically studied during the latter period than the former? To the purest contemporaries of Sir Philip Sidney Platonism was a beautiful dream; to the purest contemporaries of Cudworth it was an earnest faith. In England the Pagan Renaissance and the Christian Renaissance were not distinct; and there was never in England anything corresponding to the paganism which for a season reigned supreme in Christian Italy. Our author is somewhat disposed to depreciate the Middle Ages—not from Voltairian shallowness, but from the horror of turmoil, of atrocity, of bigotry, of ignorance, of perse-

cution. But England never reached the grandeur of the mediæval ideas—never suffered the worst of the mediæval woes. Probably the name of Merry England was at no period wholly undeserved. The profoundest commotions, the most awful catastrophes, the most radical revolutions seem rarely to have affected the mass of the population. Hence England had not to be continually waiting, like the Continental countries, for a glorious dawn; it had not, like France, Italy, and Germany, to battle incessantly with foes without and foes within. That material prosperity of which England is so proud, and which has so often proved a peril and a snare, is of ancient date. Henry VII. ascended the throne shortly before the discovery of America; and England owed as much to the energy of the new dynasty as to the inspirations and revelations of the New World. But, though the Tudors aided and guarded England's material growth, this growth had begun long before them.

It were a waste of words to insist on such well-known facts if M. Taine's work did not claim to be by a philosopher, and if its best and most brilliant pages were not devoted to the investigation and delineation of causes. In the Latin, the Romanic nations, and, above all, the French, civilization is a logical sequence; in the Germanic nations, and, above all, the English, it is a spontaneous exuberance. As a logical unity, French civilization and French literature, as a portion thereof, can be logically approached; but English civilization and English literature, as illogical diversities, defy logical apprehension. Why there have been three great French revolutions, and why there may be three or thirty more, we all know. Every stupendous upheaval, however, in the civilization or the literature of England remains an eternal enigma. The age of Elizabeth could boast the noblest of men—heroes who joined to an antique grandeur the opulent Christian charities, the radiant Christian chivalries; it could boast a literature incomparably rich, and mighty, and manifold. Yet why this efflorescence, this effulgence, swiftly came and swiftly passed away we dare not conjecture. Take another momentous fact, the whole sway of which, in English literature and English life, has never been sufficiently estimated. In the reign of Charles II.—that season of political ignominy and social debasement—we have, in the presence of a philosophic materialism, marvellously organic in its completeness and elaborate in its statement, the most interesting form of Protestant mysticism refined into beauty. We have in that reign unbounded, unexampled sensuality, the hardest and harshest philosophy, Platonic visions transcending in sublimity those of the Alexandrian school, political schemes idealising whatever was most god-like in the republics of old, and an enthusiasm for the invisible which made the English soil sacred for generations. It is these miracles of the contrasted, the composite, the commingling, which mock M. Taine's Gallic perspicacity. Yet his tact is so keen and prompt that we should suppose him to know ten times as much about English literature as he really knows, and to sympathize a hundred-fold more with it than he really sympathizes. This is that showman's art—in the present instance totally free from charlatanism—which can be learned nowhere out of France. Unfortunately, or fortunately, English literature is so rich that, at home or abroad, any one can, in regard to it, in playing the showman, play the charlatan too without any risk of detection. It ought not to be forgotten that M. Taine's work has been written for the instruction of his countrymen, and that we should not view it with English eyes too sharply critical. How are M. Taine's countrymen to know when he is right or wrong in the information he communicates and the opinions he pronounces? Who is to tell them that he is speaking on hearsay and at hazard when he introduces "Mistress Eliot" among English writers of romance? No harm is done by

the blunder to the lady to whom we owe "Adam Bede" and other famous productions. A few years ago M. Jules Janin, in an article on Samuel Richardson, gravely informed all true Frenchmen that the worthy Samuel was a genuine Englishman, and not, like Sir Philip Sidney, Ben Jonson, and others, an imitator of Boileau and Racine! M. Jules Janin has the reputation of a great critic, and, if any one discovered, no one had the courage to rebuke the crass and monstrous mistake. Assuredly M. Taine could never stumble and sprawl in such a fashion as this. He is a man of conscience and of honest erudition. Nevertheless it is manifest that it is mainly secondhand, second-rate, or antiquated authorities he has consulted, and that he has often merely repeated the wayward, or spiteful, or ignorant verdicts of English critics on English writers. A historian is an explorer, a restorer, more than a describer or narrator. That man is not a historian who does not lead us to fresh realms never visited before. For illimitable enterprise there yet remains in English literature illimitable discovery. English literature is a vast unknown region. Its salient aspects have been a thousand times gazed at and pictured, but who has yet penetrated its innermost and richest tracts? Now M. Taine narrates with French fluency, describes with French liveliness; but he does not explore or restore. Like him who has sailed round some huge continent, without landing on its shores, he can give us the names and the dimensions of capes and bays, and be eloquent on mountains and forests, and rivers and deserts that he has never seen. His pages have thus occasionally the dryness and dreariness of a geographical summary. He is busy fixing boundaries when we would fain be roaming from lake to lake, from wild to wild, and climbing the everlasting peaks.

It is common to speak of literature as if it had one uniform vocation; but no notion can be more erroneous. Literature to the Greeks was eminently culture; to the Romans it was a social charm, an oratorical accomplishment, a garland crowning Law and Religion and Victory. To the Italians literature has been a sterner kind of music; to the Spaniards, the freest, most glowing mode of painting; to the Germans, pedantic, preposterous reverie; to the French, the most finished and varied rhetoric; to the English alone the transcript and transfiguration of the whole national being. How then herein can one nation be rule and judge to another? Or how can one literature which, like the French, has gone down from the Court and the Academy to the people appreciate another literature which, like the English, has its root and fountain in the people's heart? How much in English literature cannot be criticized! In what literature can we find more of mediocrity and imbecility? And it is surely vain to criticize these. In what literature are the productions of genius so often sublime aberrations? Still less than the mediocrities and the imbecilities can these be criticized. To nothing can criticism be really applicable into whose creation criticism as an element has not entered. What can the critic, either French or English, say about Shelley? To praise great painters Ruskin finds passionate painting fittest. As the vindicator and interpreter of Turner, he would have failed if he had not become Turner himself, and clothed speech with a prodigality of hues. In contrast therewith, M. Taine's work is colourless and passionless. We should almost have preferred a Rhadamanthine severity to its Rhadamanthine coldness. Impatient with so much fairness, we hunger for a little fury, even if unjust.

The French alone, it is thought, have succeeded as historians of literature. What literature, however? Their own—none but their own. In the same way they are the best historians of philosophy. Yet here again we must limit the praise: it is of their own philosophy they are such admirable historians. Villemain, as a historian of literature, and Cousin, as a



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historian of philosophy, both grievously err the moment they quit the shores of France. We cannot require more from the future, the ideal, the English historian of English literature than that he should master and mould his materials with skill as consummate as that which the French historians of French literature have displayed. The French do not, like the English, forget their national glories; and, if they boast rather too much, a braggart is better than a languid patriotism. Have not Michelet, Martin, and others produced at least a dozen noble histories of France? Is there a single completed history of England of which Englishmen are either proud or have cause to be so? France's worthies, too, live in the pages of many a French Plutarch; but the memory of England's worthies perishes unheeded and unregretted.

On the whole we may say that, though M. Taine's "History of English Literature" belongs only to the superior class of compilations, and is not an independent and original production, he is nevertheless capable of writing a history of French literature thoroughly independent and original, and of surpassing merit. Though he is in these volumes a compiler, he is not a compiler by nature, but has a marked individuality. Let him, however, stick to France. An author who takes, as a type of English idealism, Carlyle, who is so conspicuously realistic, who so strenuously insists on the concrete, who laughs at abstractions, who revels in pictorialisms which may not merely be seen with the eye, but felt with the hand, must be rather an unsafe guide for those Frenchmen who want to know something about English literature and philosophy. W. M.

#### THE ROMAN AND THE TEUTON.

*The Roman and the Teuton: a Series of Lectures delivered before the University of Cambridge, by Charles Kingsley, M.A., Professor of Modern History. (Macmillan & Co.)*

A NEW work by Charles Kingsley! These words necessarily imply that we have before us a noteworthy book, fresh and original in manner if not in matter; vigorous, if somewhat one-sided, in its views; and full of true eloquence—though, perhaps, more vehement in style than may well accord with the traditional sobriety of the professorial chair. The greatest faults of the book are, in short, essential components of its greatest merits. The book is not a history, and does not pretend to be a history. We might rather call it an attempt at a philosophy of history: the facts are supposed to be known—the student is assumed to be familiar with his Gibbon—while the lecturer proceeds to point out the causes of the overthrow of the Roman empire, and to draw the appropriate moral.

Professor Kingsley is an ardent and able exponent of the moral qualities of *race*. This is a curt and tempting mode of accounting for all historical phenomena which we are not otherwise able to explain. But, just because the method is so easy, the philosophic historian will be the more constantly on his guard against the fallacies to which it leads, and will only make use of it as a last resource when all other methods have failed. But, instead of the last, this is always the first key which Mr. Kingsley applies to the problems of history. The innate vigour and virtue of the Teuton, the innate feebleness and corruption of the Roman, are set forth as the true and almost the sole causes of the overthrow of the Roman empire. Mr. Kingsley idolizes his imaginary ideal—his virtuous and noble savages, the "forest children," fresh from the northern woods; while he finds it hard to discover anything to admire in the Roman citizen, with his unexampled genius—constructive, administrative, legislative, practical. In fact, he seems to have taken the exaggerated rhetoric of Salvian, together with the Germania of Tacitus, many parts of which are little better than a mere political satire, as firm and trustworthy substrata on which to build up a theory of mediæval history.

Yet, for all this, Mr. Kingsley brings out into grand relief many of the deeper teachings of history. He shows well the fatal ultimate result of slavery upon a nation's strength and life—how it infallibly tends to make impossible the existence of a middle class, which is the first essential of national well-being, and how it ultimately saps all private morality, without which public morality is impossible. In the lecture entitled "The Dying Empire" he applies this principle to Rome, and shows how "the free middle class had disappeared, or lingered in the cities, too proud to labour, fed on government bounty, and amused by government spectacles," and that there was, therefore, nothing left to stem the tide of barbaric invasion when it came. Equally forcible is the lecture on "The Nemesis of the Goths." It shows that the same causes which destroyed Rome destroyed the Ostro-Gothic kingdom which had been founded on the ruins of Rome.

Sopelished, by their own sins, a noble nation. . . And why did these Goths perish, in spite of all their valour and patriotism, at the hands of mercenaries? They were enervated, no doubt, as the Vandals had been in Africa, by the luxurious southern climate, with its gardens, palaces, and wines. But I have indicated a stronger reason already:—they perished because they were a slaveholding aristocracy. . . . They were ruined by the inherent weakness of all slaveholding states, the very weakness which had ruined, in past years, the Roman empire. They had no middle class, who could keep up their supplies by exercising for them, during war, the arts of peace. They had no lower class whom they dare entrust with arms and from whom they might recruit their hosts. . . . They found themselves a small army of gentlemen, chivalrous and valiant, as slaveholders of our race have always been, but lessening day by day from battle and disease, with no means of recruiting their numbers; while below them, and apart from them, lay the great mass of the population, helpless, unarmed, degraded, ready to side with any one or every one who would give them bread (pp. 168, 169).

Among the most valuable portions of this volume we are inclined to rate the two lectures on the influence of the Church and of the Romish clergy. Mr. Kingsley, though himself a sturdy Protestant, and given, as a recent controversy has shown, to throw harsh words at Romanists, is very far from being one of those narrow-minded fanatics who can see nothing to admire in mediæval Christianity. On the contrary, he seems inclined to admit that the very faults, corruptions, and superstitions of the Church fitted her all the better for her work of civilizing and humanizing the northern peoples. He is at times so carried away by his admiration for the hermit saints of Ireland and Germany that he seems anxious to believe to the utmost in the very legends which he has since thrown in Dr. Newman's teeth. These two lectures—"The Clergy and the Heathen" and "The Monk a Civilizer"—should be studied as a commentary on Mr. Maclear's very useful "History of Christian Missions in the Middle Ages"—a painstaking work which we do not think has been appreciated as it deserves.

The final lecture, on "The Strategy of Providence," is an attempt to show that the successive attacks of the German nations upon the Roman empire were unconsciously but providentially arranged in exact accordance with the conclusions of strategic science. We are bold to think this chapter a mistake from the beginning to the end. The science of war is a subject concerning which Mr. Kingsley candidly confesses that he "knows very little himself." We think that most military men would endorse this conclusion. *Ne sutor ultra crepidam.*

Mr. Kingsley adheres to the old theory of the migration of the German nations in vast hordes—that is, the simultaneous transference of whole nations over vast spaces. We much doubt whether this theory, though undoubtedly applicable to some cases, will bear inquiry as a universal solution of the ethnological problems of the Middle Ages. The Teutonicization of England was

a gradual process extending over several centuries. The Saxon colonists settled in the forest—making clearings for their homesteads in the same way as is now being done by their descendants in the forests of the far West. The Celts were not exterminated, or even necessarily conquered or enslaved, but were gradually Teutonized or assimilated. The process of the Teutonicization of Mercia and Wessex probably resembled that which is at this day peacefully going on in the border counties of Wales. The local names—Saxon and Celtic—are commingled in the midland counties in a way which decisively indicates the real method of colonization. And a study of the local names in Bavaria, and other parts of Eastern Germany, proves that the Teutonic encroachments on the Slaves took place after the same method: there was no violent displacement, only a quiet infiltration and absorption.

Among minor matters we may notice that Mr. Kingsley appears to have a very undue reverence for Dr. Latham's crotchets, and an exaggerated estimate of his real authority as an ethnologist. It would have been much better if Mr. Kingsley had gone at once to the great work of Zeuss, "Die Deutschen und die Nachbarstämme," from which is derived almost everything of real value in Dr. Latham's voluminous works. T.

#### STUART'S EXPLORATIONS IN AUSTRALIA.

*Explorations in Australia. The Journals of John McDouall Stuart during the Years 1858, 1859, 1860, 1861, and 1862, when he fixed the Centre of the Continent and successfully crossed it from Sea to Sea. Edited from Mr. Stuart's Manuscript by William Hardman, M.A., F.R.G.S., &c. With Maps, a Photographic Portrait of Mr. Stuart, and Twelve Engravings drawn on Wood by George French Angas, from Sketches taken during the different Expeditions. (Saunders, Otley, & Co.)*

WE are glad to have the Journals of Mr. Stuart's six expeditions into the interior and right across the continent of Australia collected into one volume, illustrated with sketches of scenery taken on the spot; but we should have been better pleased if, instead of merely reprinting the rough diaries of the enterprising explorer, already before the public in another form, Mr. Hardman had not confined himself to merely introducing them to us by an able summary of Mr. Stuart's labours, but had taken it upon himself to lay them before the general public in a more attractive shape. Mr. Stuart's interest would have been promoted by it. Instead of being skimmed by a few persevering men of science in search of new facts, the narratives of these great journeys would have been read by thousands of readers who, to be instructed, must at the same time be entertained. We fear the great reading public will be content to peruse Mr. Hardman's introduction, look at the illustrations, and then close the book. This is the more to be pitied, as, in the rough journals now before us, there are excellent materials for a good narrative. There were many difficulties to overcome, much hardship and privation to go through, many dangers to encounter; but Mr. Stuart's intrepidity triumphed over all. He was the first to plant the British flag in the very centre of the Australian continent, and the first who, starting from Adelaide, in South Australia, reached the shores of the Indian Ocean, and washed his hands in its briny waters. All honour to such a man. His name will ever be associated with the progress of geographical discovery, and the country of his adoption may well be proud of his exploits.

It was in his fourth expedition, during 1860, that he succeeded in reaching that fabulous region—the centre of the Australian continent. Instead of being an inhospitable desert, as some theorists would have it, or a large inland lake, as another set of wiseacres declared it to be, Mr. Stuart found it a splendid grass country intersected by numerous water-



# THE READER.

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courses, and destined to become at no distant day the nucleus of civilized life. We admire the modesty with which this great achievement is recorded:—

To-day I find from my observations of the sun,  $111^{\circ} 00' 30''$ , that I am now camped in the centre of Australia. I have marked a tree and planted the British flag there. There is a high mount about two miles and a half to the north-north-east. I wish it had been in the centre; but on it to-morrow I will raise a cone of stones, and plant the flag there, and name it "Central Mount Stuart." We have been in search of permanent water to-day, but cannot find any. I hope from the top of Central Mount Stuart to find something good to the north-west. Wind south. Examined a large creek; can find no surface water, but got some by scratching in the sand. It is a large creek, divided into many channels, but they are all filled with sand; splendid grass all round this camp.

Monday, 23rd April, Centre.—Took Kekwick and the flag, and went to the top of the mount, but found it to be much higher and more difficult of ascent than I anticipated. After a deal of labour, slips, and knocks, we at last arrived on the top. It is quite as high as Mount Serle, if not higher. The view to the north is over a large plain of gums, mulga, and spinifex, with water-courses running through it. The large gum creek that we crossed winds round this hill in a north-east direction; at about ten miles it is joined by another. After joining they take a course more north, and I lost sight of them in the far-distant plain. To the north-north-east is the termination of the hills; to the north-east, east, and south-east are broken ranges, and to the north-north-west the ranges on the west side of the plain terminate. To the north-west are broken ranges; and to the west is a very high peak, between which and this place to the south-west are a number of isolated hills. Built a large cone of stones, in the centre of which I placed a pole with the British flag nailed to it. Near the top of the cone I placed a small bottle, in which there is a slip of paper, with our signatures to it, stating by whom it was raised. We then gave three hearty cheers for the flag, the emblem of civil and religious liberty—and may it be a sign to the natives that the dawn of liberty, civilization, and Christianity is about to break upon them.

Alas! poor natives, what could avert their doom? Nothing, we fear. All efforts to Christianize and civilize them have failed. All they learn from contact with us are a few new vices, and new forms for their old ones; and then they disappear, one by one, tribe after tribe, till no trace is left of their existence but corruptions of a few of the barbarous names given by them to their favourite haunts and localities. When, after their total extinction, future generations write the physical history of man, in a more scientific spirit than that subject has as yet been handled, how many questions will probably be asked for which we have neglected to collect the replies! We are glad to find that Mr. Stuart never failed to record, respecting the natives, all that appeared to him worthy of notice. Here is one of the grotesque scenes he describes. Writing at "The Taylor," he says:—

Last night, a little before sundown, until after dark, we were amused by a farce enacted by the natives, apparently to keep us quiet and render us powerless, while they approached the water-hole and got what water they required. They commenced at some distance off, raising a heavy black smoke (by setting fire to the spinifex), and calling out most lustily at the top of their voices. As the sun got lower I had the party prepared for an attack; on they came, the fire rolling before them. We could now occasionally see them: one was an old man with a very powerful voice, who seemed to be speaking some incantations, with the most dreadful howl I ever heard in my life, resembling a man suffering the extremes of torture; he was assisted in his horrid yell by some women. As the evening got darker, and they were within one hundred and fifty yards of us, and nearly opposite our camp, the scene was very pretty—in fact, grand. In the foreground was our camp equipment with the party armed, ready to repel an attack. On the opposite side of the creek was a long line of flames, some mounting high in the air, others kept at a low flickering light. In the midst of the flames the natives appeared to be moving about, performing all sorts of antics; behind them came the old man with his women.

At every high flame he seemed to be performing some mysterious spell, still yelling in the former horrid tone, turning and twisting his body and legs and arms into all sorts of shapes. They appeared like so many demons, dancing, sporting, and enjoying themselves in the midst of flames. At last they and their fire reached the water-hole, after continuing this horrid noise for nearly two hours without intermission; as soon as they came in sight of the water, those in front rushed down into it, satisfied themselves, filled their troughs and bags, except the old man, who kept up his howl until he was stopped by a drink of water. This seemed to satisfy them, for they went off from us about three quarters of a mile and camped, I suppose thinking they had done great things in keeping us so quiet.

The expedition upon which Mr. Stuart's chief reputation hinges is his sixth and last, in which he successfully crossed the Australian continent, and which occupied him twelve months and thirteen days, from December 1861 to December 1862. When he started, the gloomy news of the ill-fated expedition of Burke and Wills had just reached Adelaide; and it required no slight courage on the part of our explorer to once more face dangers and difficulties which had proved so fatal to the great Victorian enterprise, fitted out with every comfort that experience could suggest and money purchase. We will not follow Mr. Stuart too closely through his last arduous journey. Troublesome mosquitoes, still more troublesome natives, want of water, heat, dust, stony deserts, boggy ground, shadeless forests and spiky grasses, blasting winds, kangaroos and opossums—all that give local colouring to Australian travels will pass one by one before those who accompany him on his enterprise. At last, joyous sound, *he could hear the wash of the sea!* A few miles more and he stood on the shores of the Indian Ocean, in Van Diemen's Gulf. That must have repaid him for years of toil. He could at that moment realise what must have been the feelings of Columbus when he had the first glimpses of the Western World, or of Balboa when, through impenetrable forests, he had made his way to the great Pacific Ocean.

I dipped my feet and washed my face and hands in the sea, as I promised the late Governor Sir Richard McDonnell I would do if I reached it. The mud has nearly covered all the shells; we got a few, however. I could see no sea-weed. There is a point of land some distance off, bearing  $70^{\circ}$ . After all the party had had some time on the beach, at which they were much pleased and gratified, they collected a few shells; I returned to the valley, where I had my initials (J. M. D. S.) cut on a large tree, as I did not intend to put up my flag until I arrived at the mouth of the Adelaide. Proceeded, on a course of  $302^{\circ}$ , along the valley; at one mile and a half, coming upon a small creek, with running water, and the valley being covered with beautiful green grass, I have camped to give the horses the benefit of it. Thus have I, through the instrumentality of Divine Providence, been led to accomplish the great object of the expedition, and take the whole party safely as witnesses to the fact, and through one of the finest countries man could wish to behold—good to the coast, and with a stream of running water within half a mile of the sea. From Newcastle Water to the sea-beach, the main body of the horses have been only one night without water, and then got it within the next day. If this country is settled, it will be one of the finest colonies under the Crown, suitable for the growth of any and everything—what a splendid country for producing cotton! Judging from the number of the pathways from the water to the beach, across the valley, the natives must be very numerous; we have not seen any, although we have passed many of their recent tracks and encampments. The cabbage and fan palm-trees have been very plentiful during to-day's journey down to this valley.

It is not unlikely that at no distant time an English colony will be planted on the shores of North-western Australia; and we may yet live to see a large city springing up where Mr. Stuart hoisted his flag and carved the information that he had happily accomplished the journey across. There is already a talk of connecting it by telegraph with

Adelaide; and a railway right across the continent is one of the schemes frequently mooted in Australia.

The Government of South Australia behaved handsomely by voting the sum of £3500 to the expedition Mr. Stuart commanded, £2000 of which fell to his share. However, it should not be forgotten that the chief expenses of Stuart's journeys were almost exclusively borne by his friends, Messrs. Chambers and Finke, both of whom are since deceased, and only one of whom had the happiness to see their friend return successfully from his last great expedition. Their names will live in the localities to which Mr. Stuart affixed them, and in the history of the discoveries which their generosity enabled him to make.

## TRANSACTIONS OF THE SOCIAL SCIENCE ASSOCIATION.

*Transactions of the National Association for the Promotion of Social Science.* Edinburgh Meeting, 1863. Edited by George W. Hastings, LL.B., General Secretary of the Association. (Longman & Co.)

THE historian that is to be who shall undertake the task of delineating the social condition of our country during the reign of the good Queen Victoria is not likely to complain of the absence of the necessary documents. Should *Hansard* and the *Times*, however ample their information on political subjects, prove too meagre to satisfy his curious researches into this not less important phase of our national career, he need only turn to such volumes as that now before us. In a solid-looking octavo of above 900 pages we have the records of the Social Science parliament which met last year in the Scottish capital under the presidency of Lord Brougham. It is impossible not to regard such a volume with interest, or to believe that the ventilation of topics intimately connected with our social and national welfare by leading minds in the various departments of our social economy can fail to be productive of most beneficial results. When an evil has been thoroughly exposed, or a practical improvement pointed out, the removal of the former and the realisation of the latter are happily narrowed to a question of time, unless, indeed, some too powerful vested interest stop the march of improvement. This work of laying bare each defect or abuse existing in our social organization, and indicating where an opening for salutary change presents itself, is now, and is likely to be henceforth, well performed by the National Association for the Promotion of Social Science. Liable to be intruded upon, no doubt, by fussy and pretentious mediocrities, it nevertheless furnishes a medium through which very much of the enlightened and educated opinion of the country finds expression. That expression will have its due effect not only with the Legislature, but with those less visible powers that move the various appliances of benevolence and philanthropy brought to bear upon the masses of the nation, and increasingly earning the gratitude of every true patriot.

In this volume of "Transactions," guided by a carefully-drawn up Table of Contents, and enlightened by the Introduction as to the history and working of the Association, we come upon the opening address of Lord Brougham. Thereafter follow addresses on "Land as a Subject of Commerce," by Lord Curriehill; on "Education," by Nassau W. Senior; on "Punishment and Reformation," by Lord Neaves; on "Public Health," by Professor Christison; on "Social Economy," by Sir John McNeil; and on "Trade and International Law," by Judge Longfield. A host of supplementary papers enter upon the details of these several subjects, the simple enumeration of which would fill up our article. We shall accordingly confine our observations to the papers on Public Health.

"Public Health," says Professor Christison, "as a branch of Social Science, treats of the agents which influence, for better or for



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worse, the average bodily vigour, mental energy, healthiness, and length of life of the community." Not essentially medical in all its details, it is by no means necessary that every inquiry concerning it should be carried on by physicians alone. On the contrary, it is a subject which can be best investigated by bodies of men such as the Association, amenable to the correction, when necessary, of medical opinion and experience. These sometimes step in to modify the conclusions of the non-professional public. For example, there can be no doubt that inefficient drainage is a fruitful cause of the wide-spread ravages of epidemic diseases, which account for almost one-fourth of the mortality of the country; yet the Professor's experience leads him to conclude that the most perfect system of drainage will only mitigate these ravages, not put an end to them. Some kinds of fever seem to have no connexion whatever with foul air. Inflammatory fever, for instance, which has visited Edinburgh at intervals, and which, though not deadly, causes great suffering and debility, is the penalty paid by "penury pent up in airless dwellings." The remedy is "employment of the workman and the ventilation of his house." It is well the public should know what the remedy is, however they may differ as to the mode of its application. Again, tubercular diseases are even more destructive to the inhabitants of a great city than the more dreaded epidemics; and their abatement will require a different description of measures from those employed to meet epidemic diseases. This is a subject on which more light has to be thrown. All special inquiries hitherto made, however, point to "a conjunction of defective exercise and exclusion from the open air" as the cause of the concentration of tubercular diseases in great towns. The remedy, then, is more parks and gardens, more holiday excursions, and more capacious and airy dwellings for the working classes, especially for those whose occupation is sedentary. When the action of the philanthropist is thus guided by high professional skill, and definite results are predicted, on good authority, as sure to follow the employment of particular measures, our schemes of benevolence will be less likely to prove abortive, and increased sacrifices will be made by those who have at heart the welfare of their fellow-creatures, but do not know exactly how best to promote it.

Much has been done in the metropolis already in the way of sanitary improvement. The gigantic main-drainage scheme leaves nothing to be desired on that head but that care may be taken that all sewage shall readily find its way to the main ducts. As to solid refuse, and the oft-accumulated mire of the London streets, we think the metropolis might take a hint from what has been done at Edinburgh and Leith. Dr. Littlejohn, in a paper on "The Cleansing Operations of Edinburgh," informs us that, by an efficient staff of scavengers, 50,000 tons of solid refuse are annually removed from the streets and placed in dépôts in the neighbourhood of the town. The sale of this refuse brings into the municipal treasury £7000 per annum. The entire cost of cleansing the city is £13,000 per annum—viz., £6000 for wages, £6000 for cost of conveyance of refuse to the dépôts, and £1000 for tear and wear of materials. The Old Town and the poorer districts of the New Town are visited by the waggons morning and evening; the greater portion of the New Town only receives a morning visit. Thus all accumulations of refuse for a period longer than a few hours are prevented; the streets are thoroughly cleansed daily; a large number of men are kept in regular employment, many of whom might otherwise burden the rates; the rural districts obtain an excellent manure at a moderate cost; and the police-rates are diminished by threepence in the pound. Could not similar measures be adopted in London? The solid refuse of London, collected daily, would be of enormous

value, and all the advantages which have attended the Edinburgh plan would benefit the metropolis in an increased ratio. Moreover, the good people of Leith, besides, as their Provost tells us, keeping abreast of the Edinburghers in plans of sweeping and draining, have erected a public slaughter-house at a cost of £5000 which yields an annual surplus sufficient in course of time to repay the first cost. All parties are pleased with the new arrangement, by which private slaughter-houses are abolished. Now we happen to know that a short time ago a private slaughter-house was quietly established in a genteel locality in London, and that the alarm and indignation in the neighbourhood may be expected shortly to effervesce in such shape as may astonish the lethargic vestrymen.

A paper by Mr. Lewis André proposes to use the roofs of houses in densely-packed localities as airing grounds. His idea is not new to us, and we think the details of his plan worthy of consideration. That the health of the children in such localities suffers grievously for want of air and exercise no one disputes. Why should the roofs of the new dwellings for the working classes not be so constructed as to form safe and attractive play-grounds? Then who that looks at the "cloud-capped" hotels that are now dwarfing the tallest houses of our leading thoroughfares can hesitate to believe that houses for the working classes could be built of equal or greater height, made fire-proof, and even the play-grounds on the roof be made easily accessible by means of a system of hoists? Objections to such a scheme seem to be chiefly founded on the fact of its being contrary to time-honoured custom. Of course, there is no denying this. But the monster hotels are not less so, and yet we survive their erection. Now, where land is extravagantly high, and it will not pay to build upon it working men's houses in the style hitherto adopted, while yet they are pressing needed, why not utilize the upper regions, and build for the working man veritable "castles in the air"? Whoso thinks this impracticable has never, of course, been to Edinburgh.

A good illustration of what may be done in small towns and villages is furnished by the Rev. W. Graham, in a paper on Newhaven, near Leith. Ten years ago it was not lighted, drained, swept, nor even paved; and the dwellings were filthy, inconvenient, and untidy. Now the case is reversed. At Newhaven all things are new—new houses, new paths, new drains, and new ideas and habits amongst the people. All this comes of a few philanthropists stimulating and directing the energies of the inhabitants themselves. The new houses are mostly the property of the occupiers, or in course of becoming so.

Of the remaining papers on Public Health, two treating of specialties connected with India and the Colonies, by Miss Florence Nightingale, are well worth perusal.

#### A GUARDIAN ANGEL.

*A Guardian Angel.* By the Author of "A Trap to Catch a Sunbeam," &c. Two Volumes. (Hurst and Blackett.)

THERE is great curiosity in the neighbourhood of a certain country town—the name of which no earthly power could induce us to betray—to know who has taken the White Cottage. The secret is to some extent revealed when two strange ladies and one strange gentleman appear at church. The three are all young—one of the ladies sweet and engaging in no ordinary degree, and the other a perfect beauty. The perfect beauty is married to the brother of the sweet and engaging lady, and their *ménage* would be most agreeable but for a couple of adverse conditions. Edith has been engaged to a gentleman who is cast off by his parents for having embezzled some money committed to his care; and she still carries on the correspondence against the knowledge of her

friends, believing in his entire innocence. Her position at her brother's, too, is not so pleasant as it might be in other respects. For the beauty has no notion of housekeeping herself, and will not let her sister-in-law make up for her shortcomings, because some foolish female friend has told her that, if she does so, she will never keep up her proper dignity and control. So the servants waste their employers' substance upon riotous lovers, do dreadful things with the dripping, and commit a thousand other domestic improprieties. In the meantime the outcast—Harry Aylmar—has sacrificed his whiskers and position in society, and, under a feigned name, taken a situation as gamekeeper to a neighbouring proprietor. The lady of his love, however, is not lost to his sight. She is a not unfrequent visitor at the house, and, meeting with an accident in the grounds upon one occasion, is indebted to the gamekeeper for a very pleasant surprise and some very necessary assistance. How long things might have gone on in this way it is impossible to conceive. Velvetene may be romantic, but Edith could never have married into the preserves. Fortunately her sister-in-law—that charming but misguided young person—takes offence at an act of interference of which she has been guilty; and the result is that she runs away from the house. Her brother and his wife have been unjustly harsh in their resentment, and they soon find out that she has committed no greater offence than paying certain bills which the lady has allowed to accumulate, in order to save her brother from embarrassment. But the mischief is done, and seems difficult to repair, for the fugitive cannot be found. Who, indeed, would have dreamt of finding her in the house of the gamekeeper? There she is, nevertheless; and the gamekeeper is so agitated by the story of her devotion, and its reward, that he is seized with a fever, which utterly and entirely compromises his visitor, who is constrained to act as his nurse, an old woman of the village kindly assisting to save scandal. Nothing could have been more unpleasant than the prospects of the pair but for the "Guardian Angel." We are introduced to her early in the work. She is Dora Elphick, the daughter of poor but respectable parents, and herself nothing more than the village dressmaker. She is such a bright and cheerful person, so full of hope and trust, that any respectable bachelor reader would marry her out of hand, social position to the contrary notwithstanding, if the author only gave him the chance. As it is, he can only admire the constancy with which she devotes herself to the foster-brother whom she has taken under her wing. The manner in which she makes acquaintance with Edith under pretence of professional assiduity, and contrives meetings for the lovers under her roof—before the catastrophe mentioned above—enlists you at once in her favour; and, when she goes to London, and worms herself into the confidence of Harry's family, you see at once that she is a heroine. The latter mission brings things to a crisis. She finds out, what the reader has known before, that Mrs. Aylmar—the young and fascinating step-mother of her *protégé*—has stolen the twenty-pound note, the loss of which has cost him his character. Mrs. Aylmar, in fact, is one of those persons who are said to dress within an inch of their lives, and who are, therefore, nearly always in difficulties with their milliners. The temptation was strong, and she could not resist it. On the exposure being made her husband forgives her; and, the offence being hushed up, the son is, of course, restored to his former position. We will say nothing of the marrying which follows, and the happiness which follows that—the beauty herself being brought to a sense of her household position, and making her husband more fond of her than ever. One of the daughters of the baronet by whom Harry has been employed makes a match with a young doctor much about the same time, and, besides being heroically disinterested in that respect, takes so romantic



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a view of her friend's attachment that she is charmed with the prospect of having the former gamekeeper of the family to dinner. It is a capital situation where the said young doctor meets her sister just as the lamp is going out, and, deceived by her similar toilette, makes an offer to the wrong person. But the point of the book is to come. All this time Dora has been actuated by love for Harry which she never tells, which can never be returned, and to the memory of which she devotes the rest of her life. The "Guardian Angel" is true to the last, and not one speck of worldly feeling sullies the purity of her passion. She is still the same pleasant being to her friends—for guardian angels do not mourn—and is happy in her own way in her disappointment.

It is rather too bad to tell the whole story, supposing that our readers will be also readers of the work. But the truth will out, and we can only hope that it has been here told in a confused and unsatisfactory manner. There is no harm at any rate in saying this, that the book is well worthy of the author of "A Trap to Catch a Sunbeam." That lady, moreover, we believe to be young; and the present is unlikely to be her last or her best work. We say lady advisedly; for the touch is unmistakably feminine. The light hand of a woman will often control a horse that would never consent to be ridden by a man; so it is with a story. The gentler sex manage somehow, when they mount the hobby of fiction, to give the reins to their imagination, and yet keep it within proper bounds. They have no need to use a cruel bit, to employ a martingale, or even to have saddles with third crutches. Their Pegasus has a tender mouth, and they treat him accordingly. Under masculine management the same animal would kick and rear, burst all bounds, become quite uncontrollable, buck-jump very probably, and, as likely as not, throw its author off into a ditch. The steed of the present rider, in fact, would carry away a less judicious person in Mazeppa fashion—bound to all consequences, compromised to a frightful catastrophe, and exposed to wolves of critics eager to devour it on the way. Kept well in hand as it is, we have only an agreeable canter over a green sward; a village on one side, a broad country on the other, and a pleasantly suggestive church spire always in sight. There is bad weather at one time, for the sake of incident; but it clears up, and then the sunshine comes out in brighter hues than ever. S. L. B.

## VACATION TOURISTS.

*Vacation Tourists and Notes of Travel in 1862-3.*  
Edited by Francis Galton. (Macmillan & Co.)

CAN human research ever hope to define accurately the boundary line which separates the traveller from the tourist, supposing such a line to exist? We suspect not. As in the case of the animal and vegetable kingdoms, the inter-inosculation are so intimate that our most minute investigations merely lead us to the discovery of organisms possessing such a mixture of the characteristics of each class as to render it impossible to decide to which we should refer the individual in question. But, though this may be true of the common centre of the two races, yet, as they radiate outwards, we find the distinction becoming more and more clearly marked, until we are enabled to rank a Livingstone or a Speke as a traveller—one traversing new and wild countries with specific purpose and clearly-defined intention—and Brown, Jones, and Robinson as mere tourists, goes round in a beaten and well-known track for the mere relief of *ennui* or the gratification of a loose and idle curiosity, with as much certainty as we decide that a cabbage is a vegetable and the man who eats it an animal.

Between the two extreme points of traveller and tourist are to be found all possible gradations of intellect and enterprise; and, as we have said, in many cases it is almost impossible to decide in which class to place our man, or, indeed, now-a-days, we may

add, woman. Many a book heralded as a "travel," a record of a work of difficulty and danger, should be reduced to the more humble rank of a mere "tour;" and very many of our male and female wanderers who modestly call themselves tourists have a strong claim to be advanced to the higher dignity of traveller. But, after all, it is hardly worth while distressing ourselves much about the matter. The question will soon become palæontological—a mere bit of antiquarianism; for the time is fast approaching when the traveller proper, the explorer of new lands and seas, will be as utterly extinct as the Dinosaurium, and there will be none who, a little before moonrise, hearing a noise, and however uncertain whether it be produced by great wild beasts or stones thrown down, will hesitate to decide that it is not produced by the moan of an unknown sea, still less to state that he has discovered a new land—for he will know before starting that both these objects of interest are razed from the book of geography. Of course we exclude exceptional cases, like that of the man-of-war captain who lighted on the new island off the south of Sicily before it was well cool from the factory. Year after year the domain of the traveller proper becomes smaller and more circumscribed, and that of the tourist larger and more extended; and, as the world becomes more and more explored and opened up, the former must be contented to give way to the latter, who, from the mere fact of the excitement of discovery and the wear and tear of feeling his way through new countries and untried races being absent, may, indeed, if intelligent and well trained, do more to enlighten us on the minutiae of the countries he traverses than their first heroic explorers.

An immense quantity of valuable information, collected by the thousands of tourists who leave England every year, is rendered practically useless from the fact of its possessors not knowing what to do with it when they have got it. A tour during which sufficient interest and adventure occurs to make the concoction of an entire book at all satisfactory is a very exceptional one in these railroad and steam-boat days, though even the most common-place one is pretty sure to yield some pleasant bit of habits and manners, or opportunity for pen picture-painting, capable of gladdening the hearts of those enforced to stay at home. And we owe no small debt of gratitude to Mr. Galton for providing a refuge for such smaller notes of travel. Without him the fun, humour, and brilliancy of Lady Duff Gordon's letters from the Cape would have been confined to a narrow family circle, eventually to be buried hopelessly in an *eseritoire*, and the charming bits of forest life and scenery contributed by the Hon. A. Gordon, and the other choice tit-bits of travel he has presented us with, would most probably have been never written at all.

This last collection of Mr. Galton's is decidedly his most successful one. Without overcrowding he has managed to make a selection of piquant bits of travel from all four quarters of the globe. From the "kjökkenmödding" of Denmark (which awful word means nothing more than good Scotch "kitchen midden") to the Cape of Good Hope, and from the peaceable fish-cultivation of Huningue to the horrors of the American war, is a range of scene and subject sufficient to satisfy the most captious of book-buyers. From America to slavery is so natural a mental transition that we cannot refrain from quoting from Lady Duff Gordon's "Cape" a fearful instance of the ingratitude and spirit of revenge exhibited by the negro races when emancipated without proper precautions. The case is of one Rosina, who had been the slave of a man called Klein. "She was, in her youth, handsome, clever, the best horsebreaker, bullock trainer and driver, and hardest worker in the district," says Lady Duff Gordon, who also records other particulars about her which prove that she must have been invaluable in a thinly-populated district. "But," she adds, "she

was of a rebellious spirit, and took to drink. After the emancipation she used to go in front of Klein's windows and read the statute in a loud voice on every anniversary; and, as if that did not enrage him enough, she pertinaciously (whenever she was a little drunk) kissed him by main force every time she met him in the street, exclaiming, 'Aha! when I young and pretty slave girl, you make kiss me then; now I ugly, drunk, dirty old devil and free woman, I kiss you!'" Well may Lady Duff Gordon call this "frightful retributive justice;" but she should have remembered that

"The gods are just, and of our pleasant vices  
Make instruments to scourge us."

The possibility of similar revenges being perpetrated by the Southern slaves emancipated by the Federal armies seems to have been effectually prevented by their liberators, if Surgeon Mayo, to whom we owe the exceedingly interesting sketch of the medical service of the Northerners, is to be taken as an authority.

I had seen the negroes dying by hundreds, like rotten sheep, in the "contraband camps" about Washington; but I did not then know that men would actually take the trouble to entice negroes from the plantations, where there was at least food, clothing, and shelter, when they knew full well that they were enticing them to a speedy death. Yet this was constantly done in the South, and by men who professed to be the special representatives of Christianity. Again, I saw many hundreds of slaves in the State of Mississippi and on the opposite shore of Louisiana, but I never heard a complaint of ill-usage at the hands of their former masters. When asked why they left their plantations, they all spoke of an expectation of going north and being helped by somebody; but, if anything were wanting to complete the condemnation of the American Abolitionists, it will be found in the fact that no single systematic attempt has been made by them to better the condition of the unfortunate creatures to whom they have given liberty in exchange for bread. And what liberty! the choice of being drafted into black regiments, or of being made to work for the army in gangs, superintended by white overseers (this, of course, is not slavery), or, if their sex or age renders them useless for these purposes, of being deposited on some unhealthy spot in the neighbourhood of the army, there to wait until fever or small-pox comes to claim its victim.

These are grave accusations; and, if the Federals regard their fair fame, they will have to be looked to. Slavery is a base and bad thing, but an emancipation for mere military or political purposes, involving the destruction of the slave, may be worse.

We wish that we had space to comment more particularly on the various articles to be found in Mr. Galton's collection, especially on the one on Poland by the public orator of Cambridge, which, as might be expected, rises far above the usual "notes of a tourist;" but we have it not, and must content ourselves with thanking the contributors for the pleasure they have given us, and Mr. Galton for having so judiciously selected his "picked men of countries." But one word more to Mr. Kennedy. We have been assured, on the best authority to be had in Constantinople, that the present Sultan is the husband of but one wife, never smokes, drinks no wine, and, from our own personal inspection, possesses the most admirably appointed naval hospital to be found in Europe.

## NORMAN ON BRITISH TAXATION.

*The Pressure of Taxation in this and other Countries.* By George Warde Norman, Esq. Fourth Edition. (F. and W. Boone.)

MR. NORMAN takes, in this instructive Essay, a survey of the two periods from the closing years of the Great War down to 1850, and from 1850 to the present time. He tries the economy of British government by a double test—namely, first, by a comparison of the burdens imposed from time to time upon the British population, and, secondly, by a comparison of those burdens with the burdens imposed by other governments. If it can be shown that the pressure of public expenditure upon the national



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Income has been progressively diminished in this country, and also that it is lighter in this than in almost every other country, Mr. Norman justly reasons that the ground is taken from under current notions in England as well as on the Continent respecting the price which Englishmen pay for self-government, and political and industrial liberty. Mr. Norman shows that, to arrive at a fair conclusion, it is not enough to consider merely the comparative amount of English government expenditure at successive intervals, or its amount as compared with the amounts expended by other governments. "It is with nations as with individuals: one man only exercises a commendable liberality while spending ten thousand a year; another may be justly chargeable with extravagance whose annual expenses are a hundred pounds." Even if the public expenditure had been as great in 1849 as in 1815, it would have been light compared with the means of the taxpayers; and, though greater in amount now than in 1849, it is lighter in its real pressure, if the national wealth has increased faster still. So England is, in reality, less heavily taxed than France, even with a heavier taxation of the population per head, if the percentage of taxation on the national income is less. As a matter of fact, the amount of public expenditure in Great Britain fell from about ninety millions a year (allowing for the depreciation of the currency) at the end of the Great War to about fifty-two millions a year towards the close of the period ending with 1849. In this period, on the other hand, the population increased from nineteen to nearly twenty-eight millions, the general rate of wages rose, the real value of the exports was nearly doubled, and the amount of personal property in the kingdom was more than doubled. From these and other facts Mr. Norman infers that the percentage of taxation on the national income decreased in the period in question so much that, speaking generally, an individual who in 1815 paid £100 to the State would, in 1849, have paid only £25. In France, on the contrary, the amount of government expenditure rose from forty-one millions sterling a year from 1815-1817 to seventy-two millions in 1848; and, during the interval, there is every reason to believe that the wealth of the people did not increase so fast as in England. Even this statement, however, fails to show the difference of the pressure of government expenditure upon the resources of the two countries, because of the difference of the systems of finance in each. Before 1850 the duties and financial restrictions most seriously interfering with trade had been abandoned in Great Britain, while in France a rigid system of protection continued to obstruct the industry and commerce of the country, and to take vastly more out of the pockets of the people in the prices of things than it brought into the coffers of the State. The mere amount of the expenditure of a state is so far from exhibiting the actual charge on the community that a government raises some of its expenses by sound and economical finance. It promotes the accumulation of capital, for example, and indirectly raises the rate of wages and the price of service by sound commercial and industrial legislation. But government is itself a large employer of labour; and it is thus driven to pay larger salaries to its servants than if industry and commerce were subjected to a thousand restrictions and impolitic fiscal charges. The pay of soldiers is necessarily higher in England than if the labour of the country were less free and productive; and the relative cost of the British army cannot be estimated, in comparison with the armies of the Continent, by mere statistics of the amount of military expenditure. "Stop to-morrow," it has been said, "the natural and voluntary course of industrial enterprise in England; regulate in Parliament the operations of capital and the movements of labour; and the next day you will hire soldiers cheaper, because you will fling into the military market the men you have driven from the markets of industry." If the finance of the British Government were less in accord-

ance with the doctrines of economic science, it might hire military, naval, and civil services for smaller sums than it does; but the public would lose the difference between the amount saved on the few salaries in question and the amount lost by the community at large in diminished production. Even the saving on public salaries would be, to a considerable extent, more apparent than real; for, in a country where industry is so persevering and energetic as in England (owing, in a great measure, to its freedom from restraint), the general standard of exertion is raised, the government itself gets more honest and efficient work, and fewer men will do the business. An absolutely smaller army and corps of civil servants, and relatively fewer sailors, are, partly on this account, required in the service of the British Government than in foreign services generally.

The British Government has taken advantage of the better quality of its functionaries of all classes by employing fewer in proportion than are found in other European states. In 1835 the number of persons employed in the various branches of the civil administration amounted in Great Britain to 23,578; and there is no reason to suppose that they have materially increased since that period. The civil servants of Austria are said to reach 120,000, and those of France are far more numerous. 40,000 persons are supposed to be there employed under the Minister of Finance alone.

The protective and meddling system of the great Continental states multiplies very much the amount of work undertaken by the Government, withdraws a number of persons in proportion from productive industry and employs them to a great extent in a way positively detrimental to the industry and productiveness of the rest, and, finally, by diminishing the general industriousness of the people, chooses its own servants from a less hard-working and painstaking class. An English policeman is a prodigy in the eyes of a foreigner. Another circumstance which swells the apparent expenditure of the British Government is the immense development of our commerce, ascribable, unquestionably, in a great measure to our excellent system of financial legislation. In proportion to the extent and value of our trade, and the growth of our merchant navy, a larger protective fleet is required; but the difference ought to be set down not to expensiveness, but to good management on the part of the State. We are rather surprised that, after demonstrating, by such arguments as the foregoing, the superiority of the English State-system, Mr. Norman quotes, with marked approval, the lines in Goldsmith's "Traveller:"—

"How small of all that human hearts endure  
That part which laws or kings can cause or cure."

Mr. Norman's own political arithmetic furnishes abundant evidence that the prosperity and welfare of nations depend very much on the nature of the institutions and the policy of the government under which they live. The abstract we have given of the first part of his Essay is enough to prove this proposition; which is, perhaps, even more strikingly exemplified in the second part, in which he sketches the financial career of the chief States from 1850 to the present time. "In this period great changes have taken place in the financial condition of almost all countries. These changes consist in a general increase of government revenue, expenditure, and debt." Mr. Norman attributes the increased demands of the leading governments upon their subjects only in a slight degree to the increased cost of useful public works and internal reforms. The two main causes are, he says, revolution and war. But it is hardly too much to say that the wars and revolutions of the period may be all ultimately traced either to bad laws and misgovernment or to the unscrupulous ambition of rulers. In Great Britain itself the taxpayers have not escaped some increased charge, and the expenditure of the Government has risen from fifty-two to nearly seventy millions; but the French

and Russian Governments, and not our own, have caused much of this additional outlay; and Mr. Norman's statistics of the increase of British wealth, caused by Sir Robert Peel's and Mr. Gladstone's finance, show that public expenditure still presses lightly on England, not only as compared with most foreign countries, but even as compared with England itself in 1850, although many millions less were then expended by the Government. In comparing the Englishman's taxation and the English Government's expenditure with the fiscal exactions of other States it is material to remember that a much larger proportion of the whole public revenue in this country than in any other is not really spent by the State, but is paid back, in the maintenance of national credit, to the people themselves. Whatever extravagance there may have been in the original contraction of great part of the English National Debt, it is not the extravagance of the Government of our own time, which is the only powerful Government that has not recently much increased the National Debt.

A slight correction ought to be suggested in reference to Mr. Norman's estimate of the pressure of taxation by comparison of its gross amount with the gross national wealth. It should be remembered that there are large classes whose incomes have not shared in the recent increase of the gross national income. There are clergymen and other professional persons, fundholders and other persons with fixed annuities, clerks, and working men, who are receiving no more now than fourteen years ago; and the fact that they live in a richer world is to them rather a burden than a relief. Again, with reference to the fall in the value of money caused by the influx of gold, Mr. Norman says that, at whatever rate it may be fixed, the real pressure of taxation must be regarded as proportionately less than its nominal amount. But, if the real increase of taxation is less than it appears by the amount of depreciation, so is the real increase of national wealth, and of the means of taxpayers, less than appears by the statistics in Mr. Norman's argument. The tax-gatherer abstracts a smaller quantity of commodities than he seems to do by figures, in proportion to the rise of prices; but the taxpayers produce and export and import a smaller increase of commodities in the same proportion than would seem by their value in money compared with the period before the gold mines; and the Blue-books of which Mr. Gladstone is justly proud must be studied with this abatement in mind.

On the whole, Mr. Norman makes out clearly and satisfactorily the two first of the propositions indirectly laid down at the beginning of his Essay, and positively at its close—namely, (1) "that the financial burdens of England do not seriously press upon her resources, and that, when compared with her augmented wealth, their pressure has been greatly diminished since 1815;" and (2) "that the pressure of these burdens, when compared with the means of bearing them, are heavier in other great European states than in England." But Mr. Norman himself does not appear now inclined to maintain more than half of a third proposition which he seems at one time to have been ready to uphold—namely, that the expenditure of the British Government is frugal compared with the governments of other great and civilized countries, or "with the results obtained." We cannot ourselves, at any rate, admit that a comparison of our public expenditure "with the results obtained" is satisfactory, whether we look to the amount of our power or to the use made of it. We shall have spent in the ten years ending with 1864 no less than three hundred and seven millions sterling on our army and navy; and we must confess that neither the efficiency of our armaments nor the success of our diplomacy appears to us at all commensurate with so great an expenditure. We have not a good gun in our navy, and our Foreign Office seems to have no weapon at its disposal more formidable than a bad pen.



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## SCHOOL-BOOKS AND TEXT-BOOKS.

## ARTICLE I.

## TEXT-BOOKS OF ENGLISH HISTORY.

*Gleig's History of England.* (Gleig's Series.) (Longman & Co.)

*Easy Readings from the History of England, for the Use of Little Children.* By Mary E. C. Moore. Edited by the Rev. M. W. Mayo, M.A. (Masters.)

*Corner's History of England and Wales.* Sixty-fifth Thousand. New Edition, enlarged, with Chronological Table of England's Sovereigns, their Lineal Descent, Relationship, and Progeny. Steel Plates, Map, Pictorial Genealogy of the Monarchs of England, and Illustrations of the Principal Events, Chronological Table, and Index. (Dean and Son.)

*Mrs. Markham's History of England. From the Invasion of the Romans down to 1858.* Woodcuts. 156th Thousand. (Murray.)

*The Student's Hume. A History of England from the Earliest Times.* Based on the History by David Hume, corrected and continued to 1858. 40th Thousand. Woodcuts. (Murray.)

*The History of England from the Invasions of Julius Caesar to the Year 1852.* With Two Maps. By Thomas Milner, A.M. (Religious Tract Society.)

*School and College History of England.* By J. C. Curtis, B.A. (Simpkin, Marshall, & Co.)

*History of Great Britain and Ireland; with an Account of the Present State of the United Kingdom and its Colonies.* For the Use of Schools and Private Students. By Henry Whyte. (Edinburgh: Oliver and Boyd; London: Simpkin and Marshall.)

*A New and Comprehensive History of England from the Earliest Period to the Accession of George III.* Principally designed for Students in Schools and Colleges. By Adam Scott, Esq. Carefully revised and brought down to the Present Time. By Edward Farr, Esq., F.S.A. Fourth Edition. (Allman.)

*History of the British Empire.* (W. and R. Chambers. 1856.)

*Sir Edward Creasy's Rise and Progress of the English Constitution.* A Popular Account of the Primary Principles of the Formation and Development of the English Constitution, avoiding all Party Politics. (Bentley.)

SUCCESS in the work of education doubtless depends more on the character of the teacher than on that of the text-book. The school is what the teacher makes it. Results will be in proportion to the degree in which he possesses professional skill and enthusiasm, and to the amount of well-directed energy he can bring to bear upon his arduous work. If himself ardent in the pursuit of knowledge, his studies will range far beyond text-books, much to the advantage of his pupils, who will daily receive out of his treasury things new and old, and who will seldom fail to catch something of his spirit and to follow his example. A teacher of this stamp will manage to extract a good deal of knowledge out of a rather indifferent text-book, or at least to make it the occasion of imparting a good deal to his pupils. What is not in the text will be in the commentary, and put probably in a more lively and effective way.

But there is no reason why the best teachers should not be surrounded with the best conditions of success. That a man is a good and clever workman is just an additional reason why good tools should be furnished to him that his abilities may be utilized to the utmost. Indeed, he will not be satisfied with those he uses so long as he has in his mind the conception of something better as attainable. In days gone by there have been teachers who managed to turn out well-trained, well-informed scholars from their seminaries in spite of bad text-books and other drawbacks to success which do not now exist; but these were fully alive to the disadvantages under which they laboured, and it is to the efforts of such men that we owe the great improvement which has been gradually but surely effected in our school literature. Teachers and text-books have acted and reacted on each other; good teachers have insisted on good text-books, and good text-books have made even good teachers better.

We must not, as educationists, complain of the extent to which this process of multiplying school-books and text-books has been carried, since it has given us so many of a really good description to pick and choose from, and since those of an opposite character have only to be left alone to find their way ultimately to the shops of grocers and tobacconists. There is now, undoubtedly, a somewhat embarrassing variety of text-books "for the use of schools and private students;" but it must not be forgotten that there is also great variety of character and capacity, both among those who teach and those who are taught. Hometuition, carried on by mammas, governesses, and private tutors, admits of the use of manuals which would be unsuitable for the school or college. The various grades of schools and seminaries have severally their special tastes and demands in school literature. So also have private students.

The attention of the Government and the country is now being earnestly directed to the state of "Middle-class Education." So far back as 1832 the late Dr. Arnold forcibly pointed out the unsatisfactory position of the middle-class schools, as contrasted with those for the upper and lower classes of the community. Since then both the higher grammar-school and the elementary school have been rendered greatly more efficient, while the middle-class schools still struggle with the disadvantages complained of by Dr. Arnold. The master's position is too dependent, and the curriculum of study too narrow. Liberal studies are apt to be neglected for the sake of acquirements of a strictly utilitarian character. History and Literature, not being so important in a commercial point of view, are quietly elbowed aside by Arithmetic and Book-keeping. The College of Preceptors and the Universities have done something to remedy this state of things; but much remains to be done ere our middle-class schools are in a position commensurate with their importance to the national well-being. That importance it would not be easy to overrate, considering that the political power of the country is in the hands of the middle classes. If the education of these classes be mainly or exclusively directed to fit each man for his particular business, to the neglect of those liberal studies which qualify him to creditably act the part of a man and a citizen, the national loss cannot fail to be great. In a country like ours, enlightened and intelligent views can alone guide the exercise of political power with advantage to the nation. Hence, to come to particulars, every Englishman, in addition to some knowledge of general history, ought to have a special and thorough acquaintance with the history and constitution of his own country. For this he is provided with every facility so far as text-books are concerned. Those whose titles we have prefixed to this article will afford no indifferent choice.

The study of English history ought not to end with our school-days, and will not with a properly-educated man; but, during those days, a good foundation of facts and principles ought certainly to be laid. There ought to be no difficulty in doing this, as the subject is not less interesting than important whether to young or old. We have seen boys from seven to ten years old intensely interested in the study of the little book which stands first on our list—"Gleig's School History of England"—which, beginning in a very simple style, does not part from its readers until their knowledge of English history is something very respectable. Clear, succinct, and graphic, it secures attention, and lays a good foundation of information, paving the way for the study of a more elaborate history, such as Mr. Curtis's "School and College History of England," which is both well written and contains a vast body of information. It is printed in two kinds of type—the large type chapters forming a continuous historical narrative, while the small type ones illustrate the manners, laws, government, literature, science and art of the several successive periods. We consider it a very capital

school history. The "Easy Readings from English History," edited by Mr. Mayo, may be put into the hands of very young boys with advantage. The careful and well-got-up history of Miss Corner, and the larger volume of Mrs. Markham, have both obtained a great popularity. Their matter and style fit them for ladies' schools, or for girls who are taught at home by "mamma" or a governess. In such interesting quarters they are in extensive use, much, no doubt, to the satisfaction of author and publisher; but, for boys, some one of the other histories on our list will suit better. "The Student's Hume," epitomized from the larger history, has the advantage of the many excellencies of style which have procured for Hume so wide a circle of readers, while the revisal it has undergone prevents the danger of being misled as to disputed points caused by the great historian's negligent consultation of original authorities. It is a good text-book for boys in the more advanced classes. Those who like the guarantee of the Religious Tract Society for the orthodox spirit and tendency of a book designed for young persons will find an English history to their minds in the text-book prepared by Mr. Milner. It is a very respectable performance. Mr. H. White's History of Great Britain and Ireland gives a very good bird's-eye view of the history of the several component parts of our now happily consolidated and united empire; and the picture it gives of the present condition of the United Kingdom and its vast colonial possessions and dependencies cannot fail to excite interest and reflection. The "History of the British Empire" published by the Messrs. Chambers, those well-known successful labourers in the great field of educational literature, is, like all their other text-books, well adapted to serve its purpose. It gives a clear and concise view of the whole course of our nation's progress to its present pitch of grandeur and influence. "The History of England" by Messrs. Scott and Farr, published by Mr. Allman, well known to teachers in connexion with school prizes, is specially fitted for young men reading up for examination. Its general plan and structure point to this as its distinctive use. The writers aim most strenuously to facilitate the work of recollection. In these days of competitive examinations such a history is not likely to slumber on the shelf of the bookseller. But the study of English history would be incomplete without the perusal of some such work as Sir Edward Creasy's "Rise and Progress of the English Constitution." To appreciate the principles that lie at the foundation of our constitutional government, and to know how each of its features was formed and developed, are indispensable to a thorough comprehension of its nature and a true estimate of its benefits. The general English histories we have referred to touch upon this subject with more or less fulness; but a history exclusively devoted to this part of our national development should also be perused by every student. Sir Edward Creasy's work, which is clear, full, and impartial, will give him all needful information on this important topic.

We have confined ourselves here to a selection of English histories which, in middle-class schools or families, will be found serviceable in imparting that knowledge of our own country's story which it is so desirable the enfranchised particularly should possess. Not that we regard these text-books as doing more than laying the foundation of such knowledge; but at present we write only of school-books and text-books, in the hope that these may awaken a spirit of inquiry which will lead to the study of more elaborate works, such as those of Hallam, Macaulay, and Froude. In a future article we shall have something to say of text-books on general or universal history, on Greek and Roman history, and on the history of the various countries of modern Europe. All these fall under the head of "liberal studies," which it is so desirable to conjoin with those which aim merely to fit a man for some particular



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calling or profession. While the latter must be carefully attended to, the former cannot be neglected without injuring a man's value and power of usefulness, not only in his capacity as a member of the body politic, but even in the special vocation or pursuit to which he may devote himself

"quam sibi sortem  
Seu ratio dederit, seu fors objecerit."

## NOTICES.

*Gli Edifici antichi dei Contorni di Roma conosciuti per alcune Reliquie, descritti e dimostrati nella loro intera Architettura.* (Roma, 1856-64.)—THE concluding volumes (5 and 6) of this gigantic work of L. Canina, left unfinished at his death, have now been completed and published by Spithöver in Rome. Without entering into anything like a criticism of the work itself, the advantages and shortcomings of which formed the theme of many a long discussion at the time of the appearance of the first four volumes, we shall confine ourselves to a brief summary of the contents of this concluding portion of an undertaking which, however opinions may vary as to the respective value of some of the opinions brought forward in it, is certainly as brilliant a monument of the author's erudition and assiduity as it will be an indispensable necessity to every antiquarian and lover of the arts. Volume five contains the text in 217 pages, together with a map of the Roman Campagna, in five sheets, first designed in 1843, but enriched with all the new discoveries up to 1856. The sixth volume contains Tables 7-200, a certain number of which are in double sheets. The work pursues the way of the great streets leading from Rome, beginning with the Via Appia, of which Canina has, after the completion of the excavations there, repeatedly treated in the Transactions of the Archaeological Institute and also in a special work. Tables 7-9 contain a map of the road from the ancient Porta Capena to Aricia, and Tables 10-52 the monuments on its two sides to Bovillæ, together with the author's restoration of them. Tables 53-61 comprise Albano with its villas; Tables 62-66 Aricia; Tables 67-73 the Albano and Nemi Lakes with their villas and temples—with respect to which, however, Mr. P. Rosa's discoveries have not been made use of yet. Thus, in Canina, the celebrated Temple of Diana is still situated at the place of the present Nemi, and where, according to Rosa's undoubted supposition, it really was situated there is found in this plate the villa of Tiberius. Equally doubtful are Canina's villa of Domitian at Castel Gandolfo, and the Camp of the Prætorians at Albano, if compared with the results of M. Rosa's investigations. Canina's crotchets respecting the localising of the Roman legendary history have also made him assign the large tomb near Albano to Aruns, the son of Porsenna, who fell before Aricia. Tables 74-79 contain the Via Latina, with a map from the third to the eighth *miglie*, more especially the aqueducts and the so-called villa of the Quintilians, as far as it does not belong to Appia. The Via Latina has meanwhile obtained a greater importance by the new discoveries of tombs between the second and third *miglie*, published in the Transactions of the Archaeological Institute. Tables 80-89 treat of Tusculum, with its villas. Next follow the antiquities of Ceri, Norba, and Segni in Tables 100-103, Præneste (104-108), Gabii (109 and 110), and Præneste itself, with its splendid Temple of Fortuna, on Tables 111-119. A new division begins with the Via Tiburtina; and here the old baths at the Albula and its sulphur lakes, the tomb of the Plautians, and the edifice called Tempio della Tosse in Tivoli, are treated of (Tables 120-123). The other ancient buildings of Tibur, more especially the so-called villa of Mæcenas, in which Canina recognises the celebrated Temple of Hercules, are then minutely treated of (124-137). The following Tables (138-147) contain the results of Canina's investigations respecting the colossal remnants of aqueducts near Tivoli, especially of Claudia, Marcia, and Anio Nova, together with Subiaco and its lakes. Tables 148-175 are filled with the celebrated villa of Hadrian below Tibur. Another division (176-179) contains the monuments of Nomentano, Salaria, and Flaminia, particularly their ancient bridges; and the last division (180-200) presents the ports and other buildings of the coast. Ostia, with the enormous harbour buildings due to Claudian and Hadrianus (Tables 180-189); the villas of Laurentum (Tables 190-191); the port of Centumcellæ (192-193), now

Civita Vecchia and Antium (194-196); and Terracina, with the promontory of Circe (197-200), form the conclusion of this most magnificent work on the environs of ancient Rome, which the author was not fortunate enough to see finished during his lifetime.

*Mélanges d'Histoire Religieuse.* Par Edmond Scherer. (Paris: Michel Lévy Frères.)—SOME twenty years ago M. Scherer was a Protestant minister well known for his orthodoxy. Since then he has gradually drifted further and further from his first beliefs, and is now what Hume, who had every right to speak with authority on such a subject, has so well described in one of his ingenious essays—viz., a sceptic. The general attitude of his mind is doubt. In his "Études Critiques sur la Littérature Contemporaine," published about a year ago, he asked whether the only certainty of which the human mind was capable was not the certainty of its own absolute ignorance (we quote from memory); and in this volume again he says, "The public resign themselves with difficulty to that supreme form of wisdom—the knowledge that we know nothing." There is one point, however, on which we wish to reassure M. Scherer. He seems to think that, in the mouth of those who use it, the term sceptic necessarily implies an accusation of insincerity and want of earnestness. These are charges we should never think of bringing against him. M. Guizot, whom he had attacked very bitterly on a former occasion, describes him very fairly and equitably in the recently published "Méditations sur l'Essence de la Religion chrétienne" as a very "serious but perplexed thinker." We believe, though there is no indication of the fact in the volume itself, that the fifteen articles of which it is composed appeared originally in the *Temps* newspaper and in the *Revue des Deux Mondes*. Among the subjects treated are M. Renan's "Life of Jesus," the "Essays and Reviews," Dr. Colenso's work, "Hegel and his Philosophy," and others of a kindred nature. The author is an able man and a remarkably good writer; and, though we may not feel inclined to regard his method of always looking at things from the outside as being the exclusively good one, yet there are few subjects on which he has not something to say that is worth hearing. We wish, however, to make one remark. While M. Scherer was ruthlessly throwing all his beliefs overboard, there does not seem to be any reason why his inordinate faith in *la critique* should not have followed the rest. To hear him speak you really might suppose that its results as applied to history, philology, and in some sense literature, were as certain as the results of a mathematical problem. We shall feel more inclined to agree with such a view when we find some dozen professors of the science agreeing upon as many points. In none of the articles in this volume do an inordinate respect for the doubtful propositions of Biblical critics and a more manifest *parti-pris* of scepticism show themselves than in the very eulogistic review of M. Renan's Life of Jesus. We are almost tempted to believe that, in writing this article, M. Scherer relied on none of his readers having also read their Bibles. That M. Scherer loves truth we do not for a moment dispute, but his love for doubt is pretty nearly equally strong; and we do not feel quite sure that any one who, by a sudden transformation scene, caused him to see realities where he now sees only more than questionable hypotheses would receive his grateful plaudits.

*Perles d'Orient.* Par le Chevalier de Châtelain. (Rolandi.)—THE Chevalier de Châtelain has for some time been very creditably known as an adept in the almost impossible art of translating poetry. Several volumes already bear witness to his industry and skill. The one now before us, however, is only partly composed of translations. The first portion consists of tales and fables suggested by Eastern subjects, the second only of more direct imitations. The Chevalier is a pleasant writer. His verse is easy and flowing, and he tells his stories well; but it is unfortunate for him that both the style and metre of these "Perles d'Orient" inevitably suggest a comparison with Lafontaine's "Contes" and fables—a comparison which, be it said without disrespect to the Chevalier, he is not able to bear. No one that we are acquainted with has yet equalled the great fabulist in graceful ease, exquisite *naïveté*, and unforced *esprit*. In his mouth the plain homely truth acquires a novel zest and piquancy. The Chevalier's efforts in the same direction occasionally result in nothing better than a platitude. But it is, perhaps, ungenerous to insist too heavily on a comparison for which, however, M. de Châtelain

is himself really responsible. He writes, as we have said, with considerable felicity and freedom; and we can recommend his Eastern tales and sketches as pleasant reading. The volume, too, is beautifully printed and got up.

*Famous Regiments of the British Army: their Origin and Services. With a Sketch of the Rise and Progress of the Military Establishment of England, and brief Memoirs of Eminent British Generals.* By W. H. Davenport Adams, author of "Scenes from the Drama of European History," "Memorable Battles in English History," &c. (Hogg and Sons. Pp. 320.)—IN comparison with the enduring popularity of the navy," says the preface of this capital book for boys, "the sister service in England has hardly obtained its due share of public attention; and, while a hundred volumes have recorded the achievements of our sailors, but few have been devoted to the heroic exploits of our soldiers." It is to fill up this palpable gap that Mr. Davenport Adams has written his "Famous Regiments of the British Army." He begins with the military institutions of the Saxons, passes rapidly on to those of the Normans, and finishes a cleverly-written introduction by sketching the English militia in the reign of Charles II. In modern times those regiments which have more especially roused the vigour and enthusiasm of our author are the Royals, the Buffs, the Black Watch, the Connaught Rangers, the Enniskilleners, the Scots Greys, the Welsh Fusiliers, the Fourth Foot, and the Guards: "regiments of which," says he, "any army might be proud, and whose achievements have merited the gratitude of their countrymen." Although wanting the literary art of such a master in battle-painting as Sir William Napier, our author, nevertheless, carries on his narrative with much spirit; and, although laying no claim to the dignity of a history, his facts are many and varied, and appear trustworthy. Siborne, Hooper, and Napier are his chief authorities for the wars of Wellington, and Kinglake and Russell for the siege of Sebastopol. The work is illustrated by A. E. Fisher, and improved by the biographical notices of eminent English generals which close the volume.

*The Strange Adventures of Two Single Gentlemen, a Big Black Box, and Green Cotton Umbrella, with some Particulars respecting a Young Lady in Curl-Papers.* By Charles H. Ross, author of "Ye Comical Rhymes of Ancient Times," &c. With Illustrations by H. K. Browne, Victor Ravel, Eugene Seys, and the Author. (Hall, Smart, and Allen. Pp. 136.)—OF all the sea-side books which we have seen this season, "The Strange Adventures of Two Single Gentlemen" certainly bears away the palm. If the narrative is amusing, the incidents are more amusing, and the illustrations, especially those by the author himself, are the most amusing of all. Eugene Seys comes tolerably close up to him; but, for boldness, originality, and effective touch, Charles H. Ross stands by himself. His humour is quite contagious; and, with such a gift of the pencil, he is sure to leave his mark. Victor Ravel's medallion bits are very sweet and pretty, and help to lend variety to the volume. The "Two Single Gentlemen" are a weak tutor and his weaker pupil; and, drifting about Margate and Ramsgate with a tolerable command of money, one may easily imagine into how many queer scrapes they are likely to fall. The story will, we have no doubt, prove a solace this season to many a loungee at the sea-side.

*Vacation Rambles on the Continent, told so as to be a Complete Guide to the most Interesting Places in Switzerland, Belgium, and the Rhine.* By Olim Juvenis. (Elliot Stock. Pp. 80.)—A POOR wishy-washy book which should never have been written, far less published. "Olim Juvenis," whatever he may have been once, is certainly now a very insipid companion to take with one on a Continental tour. We would recommend to his perusal Victor Hugo's "Rhine," and then ask him to try and do something in that manner the next time he attempts a "Guide."

*Another "Story of the Guns;" or, Sir Emerson Tennent and the Whitworth Gun.* By the Fraser Reviewer. (Macmillan & Co. Pp. 103.)—THIS is an answer to Sir Emerson Tennent's pamphlet which we reviewed the other week; and, did not the Reviewer in Fraser think that Sir Emerson had overstepped the conventional limits of advocacy in his pamphlet, "the following chapters," says he, "would never have been published." The Reviewer's attempt is to show that Sir Emerson's "Story of the Guns" contains "a series of misrepresentations and misquotations rare indeed in literary controversy."



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## MAGAZINES AND SERIALS.

THE *Cornhill* (in addition to Mr. Arnold's article, noticed elsewhere) contains two papers especially adapted for the reading of tourists to Southern Europe: the one is entitled "The Tyrol Jubilee in 1863," and the other is an account of Monaco, on the coast between Nice and Genoa, once an important stronghold, but interesting now only for its chequered little history, its desolated palace, and its thriving gambling-house. "The Limited Enlistment Act" explains the difficulties that, despite the Act, beset the recruiting-sergeant in his peculiar avocation, and furnishes us with plans, which, we are informed, have been suggested by the varied experiences of home and foreign service, for increasing the number and bettering the condition of men who adopt the army as their trade. The closing pages of the magazine are devoted to a short but affectionate and respectful notice of the late Mr. Nassau Senior, with a little peep at one of the last scenes in his active life.

*Macmillan* has also an article on "Recruiting for the Army," in which the author, Captain W. W. Knollys, recommends certain changes of system which would conduce, he thinks, to efficiency and economy. In a curious article entitled "Whately, Newman, and 'Phenakism,'" passages are extracted from Whately's commonplace-book, from which it appears that, at the time of Dr. Newman's transition to the Church of Rome, even Whately entertained something of that feeling about Newman's conduct which Mr. Kingsley has lately been taken to task for expressing. The writer, however, exonerates Newman, and contrasts his mode of mind with that of Whately. There is an important article by Mr. Cliffe Leslie, entitled "The Distribution and Value of the Precious Metals in the 16th and 17th Centuries," in which some novel views are advanced. Among the lighter articles is a very readable one called "A Gossip about Lochfyne and Herrings;" and there are capital parts of Mr. Henry Kingsley's "Hillyars and Burtons" and the very powerful, story called "A Son of the Soil."

ONE of the most interesting papers in *Fraser* is "The Transcendentalists of Concord," containing gossiping details respecting Emerson, Margaret Fuller, Hawthorne, Theodore Parker, and other Americans of the Emersonian group. "A Campaigner at Home" first discourses on "Church Logic and Dr. Robert Lee," giving, in a sharp and lively way, some account of the rise and progress of that Broad Church party among the clergy of the Established Church of Scotland of which Dr. Lee is one of the chiefs; and then he takes a pleasant sylvan ramble, in which he reads and quotes from recent books of poetry by "gentle poets"—i.e., by ladies. "Concerning Unpruned Trees" is the title of one of A. K. H. B.'s peculiar little essays. Among graver articles are "Notes on Diplomacy and Diplomatic History" by Mr. Henry Otley; and there are several poetical contributions, including "A Contemporary Ballad on the Murder of Darnley," reprinted from a copy in the Record Office.

THERE are very favourable notices in the present number of *Blackwood* of Mr. Lewes's "Aristotle," and of Victor Hugo on Shakespeare; an excellent article (No. II.) on the Public Schools Report, treating especially of Harrow and Rugby; and a rattlingly severe attack, by a Conservative pen, on the ministry, which, we are informed, is "as good as dead, and only waiting to be buried." The serial papers progress at their usual rate.

THE *Eclectic and Congregational Review* has a liberal and well-written article on Dr. Newman and his "Apologia pro Vita Sua." The writer of it sympathizes much more with him than with Mr. Kingsley, and regards "the prince of modern English theological schoolmen" as far more than a match for the impetuous author of "Westward Ho!" We have also appreciative criticisms of Richard Sibbes and of Lord Houghton; and, generally speaking, the number breathes a more catholic spirit than usual. —The *Victoria Magazine* continues the late Nassau W. Senior's "Journal kept in Egypt," and "Lindisfarne Chase" is brought by Mr. T. A. Trollope to a satisfactory conclusion. The new tale, of which we have six chapters in the present number, is called "A Long Lane and a Turning," and begins with a lively description of the congregation of a country church watching the departure of the squire's grand carriage after service.—There is something terrifically inexhaustible about the author of "Lady Audley's Secret;" for this month she begins, in *St. James's Magazine*, a fresh tale which she calls "Only a Clod," and

rattles on through four chapters with all the vigour of a first start. "The Dipplebury Scandal" and "The Adventures of a Queen's Messenger" are continued; and Paul Féval, the author of the "Duke's Motto" and "Bel Demonio," begins a new tale which he calls "Working in the Dark."

THE illustrations in *London Society* are worth the price of the magazine. Miss Ellen Edwards is effective this month, as she always is, and Augustus Bouvier, in his large folding plate of ladies in "Kensington Gardens in the Olden Time," has chosen a subject in which he shines to advantage.—For the illustrations in the *Churchman's Family Magazine*, which, strange to say, in this particular department generally runs neck and neck with *London Society*, we are indebted to Florence Claxton and E. Jennings; and both are good. "The Lives of the Seven Bishops of the Tower" are continued, and the author of "The Heir of Redclyffe" carries us to chapter fifteen of "The Clever Woman of the Family."—The *Month* reaches No. II. in a healthy enough condition. Its opening article, on "Literature in its Social Aspects," is scarcely so systematically thought out as one could wish; but, nevertheless, the author has something to say, and says it.

THE *British Army and Navy Review* also reaches its second number, in which is continued, by Captain C. C. Chesney, his admirable review of "Lee's Second Year of Campaigns in Defence of Richmond." This is accompanied by a map of the battle of Gettysburgh, showing the various positions of the contending armies. We have received also the current number of the *Southern Monthly Magazine*, the *Alexandra Magazine*, and the *Assurance Magazine*, along with a *List of Members of the Institute of Actuaries of Great Britain and Ireland*, and *Constitution and Laws of the Institute of Actuaries*; also *Christian Work*, the *Christian Spectator*, and *Good Words*, which last is this month adorned by one of F. Walker's remarkable drawings.

THE *St. George's Illustrated Magazine* is a new claimant for favour, and we have examined its first number. The cover is nicely designed, and the contents are of the usual light, easy kind of reading in which illustrated magazines mostly delight. The illustrations, which are here made a special feature, are not altogether up to the mark; but the artists have it in them to be so if they choose.

THE *Englishwoman's Domestic Magazine* has its usual coloured plate of fashions and patterns and designs; and, from the same publisher, we have the *Boy's Own Magazine* and the *Boy's Monthly Magazine*; and, from Messrs. Routledge, Warne, and Routledge, *Every Boy's Magazine*. All these are excellently illustrated.—We have also received the *Sixpenny Magazine*, *Macniven and Cameron's Paper-Trade Review*, and *Pleasant Hours*, an illustrated monthly magazine of amusing and instructive reading.

WE have received from Messrs. Longman & Co. Part X. of *The People's Edition of Macaulay's History of England*, which brings the narrative down to 1691; and, from Messrs. W. H. Smith & Co., *The Popular Guide to the Great Northern Railway*, which we should have liked all the better had it been accompanied by a pictorial map of the line, with all the more notable places on or near the route marked.—From Mr. Ridgway we have *Speeches of the Italian Ministers of the Interior and of Justice, Signors Peruzzi and Pisanelli, and of Signor Boncompagni, Member of the Chamber of Deputies, in Answer to the Questions of Signor Bargonio, one of the Leaders of the Left*.—Messrs. Groombridge and Sons send us *Willy and Lucy*, an interesting story of two poor little orphan girls by G. E. Sargent, and forming one of the *Magnet Stories* series which we have had repeated occasion to commend; and, from Mr. S. W. Partridge, we have *Hannah Twist: a Story about Temper*, vividly enough told, but not altogether in the best taste.

OF Cassell's Illustrated Serials for August, we have received:—*Cassell's Illustrated Bible*, Part VII.; *Cassell's Bible Dictionary*, Part XVII.; *Cassell's Illustrated Shakespeare*, Part VI., with eight illustrations; *Cassell's Illustrated Goldsmith*—Part V. of the "Vicar of Wakefield"; *Cassell's Illustrated Robinson Crusoe*, Part IX.; *Cassell's Illustrated Bunyan* ("The Holy War"); *Cassell's Popular Natural History*, some of the plates of which are coloured; *Cassell's Illustrated History of England* (the reign of Queen Victoria and the Russian war), and *Cassell's Popular Educator*, useful as a book of reference.

## PUBLICATIONS OF THE WEEK.

- AINSWORTH (William Harrison). Cardinal Pole; or, the Days of Philip and Mary. An Historical Romance. Standard Edition. Cr. 8vo., pp. viii+400. *Chapman and Hall*. 5s.
- ALISON (Sir Archibald, Bart., D.C.L.) History of Europe, From the Fall of Napoleon in 1815 to the Accession of Louis Napoleon in 1852. Vol. 4. Eighth Thousand. (People's Edition.) Post 8vo., pp. ix+383. *Blackwoods*. 4s.
- ANOTHER "STORY OF THE GUNS;" OR, SIR EMERSON TEN-NENT AND THE WHITWORTH GUN. By the Fraser Reviewer. Fcap. 8vo., pp. 103. *Macmillan*. 2s.
- ATLAS. Philip's General Atlas of the World: a Series of New and Authentic Maps, engraved from Original Drawings, compiled from National Surveys, and the Works of Eminent Travellers and Explorers. Edited by William Hughes, F.A.G.S. Accompanied by a valuable Index of Reference. Thirty-nine coloured Maps. Imp. fol., hf. bd. *Phillip*. 63s.
- BELL'S ENGLISH POETS. Early Ballads illustrative of History, Traditions, and Customs. Edited, with Notes by Robert Bell. New Edition. Fcap. 8vo., sd., pp. 224. *Griffin*. 1s.
- BIDEN (James). Religious Reformation imperatively demanded: Bishop Colenso's Critical Inquiries Answered; the Inspiration of Scripture maintained. 8vo., pp. 153. *Gosport: Legg, Simpkin*. 5s.
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## MISCELLANEA.

A WORKING WOMEN'S COLLEGE is just about to be started, on the model, *mutatis mutandis*, of the Working Men's College, which has been for about ten years past in operation in the north of London. This last institution has worked well and honestly, as probably our readers know, and has met with a reasonable amount of solid success. The need being ten times as great on the side of the working people of the other sex, whatever the desire may be, the attempt is a laudable one. From the prospectus which is before us we gather that the College is to be worked by means of evening classes taught by men-professors as well as by ladies, that a sufficient staff of voluntary teachers has been formed; and that the scheme is so far matured that it is intended to take a house at once and open in October next. A guarantee subscription list of some £300 a year is wanted, to provide against deficit while the College is reaching the hoped-for condition of being self-supporting. Among the contributors to this appears the name of Mr. John Stuart Mill, and the list of "occasional lecturers" includes those of Mr. Maurice, Professor Cairnes, and other men whose aid should be valuable. Intending students, and others interested in the undertaking, are desired to write to Mrs. F. Malleson, Camp Cottage, Wimbledon, who acts as Secretary *pro tem*.

MESSRS. LONGMAN & Co. announce a volume of essays by the author of "The Recreations of a Country Parson," under the title of "The Autumn Holidays of a Country Parson." They have just ready a volume of sermons by Archbishop Whately, "The Judgment of Conscience;" and Mr. Menzies's long-expected work on forest trees—"The History of Windsor Great Park and Forest," with fac-simile of Nordon's rare map, and a modern map, and twenty photographs by Lord Caithness and Mr. Bainbridge. The second edition of their "Illustrated New Testament, with Engravings on Wood from Old Masters," will be published in October.

A COPY of the following minute has been ordered by the Council to be transmitted to each School of Art, with the resolutions of the Select Committee:—"The Lords of the Committee of Council on Education will take into consideration during the recess the recommendations of the Select Committee, and will lay minutes upon the subject before Parliament on its reassembling. In the meantime, the present minutes relating to Art instruction will continue in operation up to the 31st March, 1865, as respects existing Schools of Art; and my Lords will cause inquiry to be made as to the feasibility of establishing Night Classes for instruction in drawing to artisans in connexion with Mechanics' and other Institutions and Schools not organised as distinct Schools of Art."

IN the current number of the *Cornhill Magazine* is commenced "Wives and Daughters, an Every-day Story," by the author of "Cousin Phillis;" and in an early number of the same will appear a new serial story by Wilkie Collins.

WE extract from a letter of Napoleon, which appears in the fifteenth volume of his correspondence (recently noticed in THE READER), his opinion of the celebrated daughter of Necker:—"I am glad to hear that there is no more talk about Madame de Staël. When I trouble myself about her, it is that I have good grounds. This woman is a very raven; she thought the storm had come, and she was full of intrigues and follies. Let her be off to Lake Lemán. She may libel me there as much as she pleases. She is a termagant, with much pretension and no sense."

WE copy from the *Times* of Saturday last the following letter addressed to the editor:—"The perusal of your admirable article on the recent sale of Mr. Daniel's Shakespeare library brings to my recollection that I am the possessor of a small

quarto, the author of which I have not yet been able to discover. It is called 'The Ghost of Richard the Third, expressing himself in these three parts—1st, his Character; 2nd, his Legend; 3rd, his Tragedie, containing more of him than hath been heretofore shewed either in Chronicles, Playes, and Poems. Printed by G. Eld for L. Lisle, and are to be sold in Paules Churchyard, at the signe of the Tygers Head, 1614'—just two years previous to Shakespeare's death, and when, if I mistake not, he was living in retirement at Stratford. There are complimentary verses printed after 'The Epistle to the Reader by George Chapman, W. Browne, Fr. Dymne, George Wythers, Robert Dabrene,' and, last of all, 'To his Friend the Author upon his Richard,' by Ben Jonson. As a specimen of the literary merit of this remarkable work, I extract a single verse:—

'Low Thoughts in high pitch Hopes despaire do bring,  
And as one walking when the Stars appeare;  
Night fits his Eye, whence Shapes of Darkness spring  
And all his Thoughts, prone Visions by his Feare.  
But when Aurora sets the Day on Wing  
And drives the Rauen black Night from Heauns bright sphere  
Then Flowers and Trees spangled with Dewes he spies,  
And Worlds of Glories glitter in his Eyes.'

Possibly some one of your numerous readers may be able to point out the author.—H. M. EAST.—69, Connaught Terrace, Hyde Park, July 28.—According to Bohn's edition of Lowndes's "Bibliographer's Manual," where this volume is described, the initials "C. B.," appended to the dedication, are supposed to indicate Christopher Brooke as the author. "The Ghost of Richard III." was reprinted in 1844 for the Shakespeare Society from the supposed unique perfect copy in the Bodleian Library. Mr. Bohn mentions an imperfect copy as having sold for £31. 10s.

IN another column will be found a letter from Mr. Abel, to whose forthcoming work on the "Memorials of Queen Eleanor" we recently drew attention, expressing doubts as to how far the Eleanor Cross in course of erection in the Strand can be accepted as a restoration of the Old Charing Cross, which it professes to be.

SOME interesting explorations were made at Richborough Castle preparatory to the present meeting of the Kent Archaeological Society. A few feet below the surface there has been discovered a platform of stonework, some five or six feet thick, with a superficies of something like 120 feet square. This is supported by a mass of masonry about sixty feet square, and piercing to a depth which no excavation has yet reached. Nearly three sides of this block have been exposed by excavations of former years, and now a fourth has been nearly completed. As to the purpose of the structure antiquarians are divided in opinion.

THE original quarto editions of Shakespeare's plays, preserved in the library of the British Museum, are, it is stated, for the most part from the collection of David Garrick, which he obtained from the trustees of the Dulwich Gallery, who, as recorded in the *Gentleman's Magazine* of the period, exchanged Alleyne's collection of stage-plays for what they thought, in true churchwarden's wisdom, something more useful—viz., some Encyclopædias of the period, and a collection of voyages and travels, then modern. This fact gives a threefold value to the British Museum collection, as, besides Shakespeare's plays, the collection exchanged comprised several acting copies of older dramatists belonging to Alleyne himself and used by him in performance.

MESSRS. STRAHAN & Co. will issue on the 1st of October number one of a new periodical, under the title of *The Sunday Magazine*. Dr. Guthrie, long known as a contributor to *Good Words*, is to be the editor.

WE have heard that the *Owlets* are only away enjoying a summer holiday. When Parliament assembles again *The Owl* will re-appear. The paper was never intended to be regular in its appearance.

THE *Arrow* is the name of a new bi-monthly journal, of which the first number is published to-day.

IT is arranged that there is to be a series of publications of, and relating to, the Scottish Records, under the charge of Sir William Gibson-Craig, the Lord Clerk Register of Scotland, similar to the important series of English records which has been for some time in progress under the charge of the Master of the Rolls. The series is to include Calendars of the Scottish Records and State-papers, select chronicles and memorials from the earliest period, and fac-similes of important documents.

THE death of M. Hachette, the eminent French publisher, which was prematurely reported a week or two ago, and afterwards contradicted, is now a fact. He died in Paris on Monday last at the age of sixty-four.

AMONGST more recent American publications we have F. A. Bowen's "Treatise on Logic;" "Dreams within Dreams: a Plagiarism of the 17th Century;" as *à propos* of the moors, the first number, in imp. folio, with six coloured plates, of "A Monograph of the Tetraonidae, or Family of the Grouse," by D. G. Elliot; J. R. Giddings's "History of the Rebellion: its Authors and Causes;" H. B. Hackett's "Christian Memorials of the War: Scenes and Incidents in our Army;" J. T. Headley's "Chaplains and Clergy of the Revolution;" and a first volume of Dr. A. G. Shen's "The American Nation illustrated in the Lives of her Fallen Brave, and Living Heroes."

IN the *Zeitschrift für die Historische Theologie* (No. 2) are a biographical sketch of Patrick Hamilton, founded upon Lorimer's recent Life of Hamilton, and the Diary of John Wesley during a tour in Germany in 1738, together with an account of his interview and conversation with Zinzendorf in 1741, communicated by K. H. Sack. The *Beilage zur Allgemeinen Zeitung* (No. 192) gives "Nathaniel Hawthorne," and "Benjamin Disraeli, als Politischer Dichter;" the *Morgenblatt für gebildete Leser* (No. 30), the conclusion of "Shakespeare's Königsdramen;" the *Deutsches Museum* (No. 29), "England's Politik in Kampf für England's Selbsterhaltung;" *Europa* (No. 31), "In the Silver Age," "Hayward's Diaries," and "In der Bai von Bengalen;" the *Magazin für Literatur des Auslandes* (No. 30), "Raumer als Literaturhistoriker," and "Facsimile Shakespeare's Erster Folio, 1623;" the *Unterhaltungen am Häuslichen Herd* (No. 30), "Die Mormonen, III.," and "Shakespeare als Lehrer der Menschheit;" the *Gartenlaube* (No. 30), "Bilder aus dem Londoner Verkehrsleben;" the *Oesterreichische Wochenschrift* (No. 29), "Vom Englischen Büchermarkt;" the *Altpreussische Monatsschrift* (No. 4), "Shakespeare, eine biographische Skizze," by Herbst; the *Preussische Jahrbücher* (vol. xiv., No. 1), "Pauli's Geschichte Englands;" the *Berliner Revue* (vol. xxxviii., Nos. 1 and 2), a sketch of the organisation and formation of the English Army, and "Der Umschwung im Londoner Cabinet;" the *Ausland* (No. 30), a paper on the present state of the Cotton-trade; *Petermann's Mittheilungen* (No. 6), "Waitz, Anthropologie;" and the *Literarisches Centralblatt*, "Reymond, Corneille, Shakespeare, und Goethe."

MESSRS. LACROIX, VERBOECKHOVEN, & Co. of Brussels, as a companion to Louis Ulbach's "Voyage autour de mon Clocher," have published "Les Compagnons de la Marjolaine," in which will be found "La Verité sur la Fin de Sir John Pyke" and "La Sorcière de Cheltenham."

THE Emperor Napoleon has offered to Professor Desor of Neuchâtel, for his collection of Cælo-Helvetic antiquities from the Iron Period—among which there are many arms—the sum of 40,000 francs. M. Desor has declined this offer, but expressed his willingness to exchange the duplicates of his collection for a certain number of splendid publications issued by the Imperial Printing-office, which will be incorporated with the Neuchâtel library.

THE *Augsburger Allgemeine Zeitung* contains the following with respect to the suit of the Duke d'Aumale and the firm of Lévy against the Prefect of the French police for illegal seizure of their property:—"The Duke d'Aumale read and worked hard for twelve years for the purpose of writing the history of the House of Condé. The family archives now belonging to him, together with a voluminous private correspondence, besides the public libraries of Brussels and London, were all carefully consulted; and gradually the book grew into shape. It comprises only the period 1530-1686—the most brilliant epoch of the House of Condé, and one of the most interesting in the world's history. It was to consist of four volumes, and the MS. had been finished for the last two years. Competent judges speak in the highest terms of the thoroughness of investigation, the knowledge of historical literature, the conscientiousness and the candour of which the work bears witness. The style is said to be pure and elegant, and to resemble more that of Macaulay than of About and Lagueronnière. At the end of 1862 one volume was ready at Lévy's, and two copies were deposited at the Ministry of the Interior, according to the exigencies of the law. In January 1863 the Prefect of Police, on no other authority than that of a letter written by M. de Persigny, sent a number of policemen to the printing-office, and had the whole edition of the first volume—4000 copies in all—seized and confiscated, together with the proofs and types. In May of the same year the



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publisher and author asked jointly for the restoration of their property. Judgment was given against them, since the Police Prefect had acted on the order of the Minister, and no complaint could be entertained except by previous permission of the State's Council. This permission was not sought, in accordance with the dynastic principles of the author. The first Chamber of the Imperial Court at last confirmed the first judgment, and all further appeal will naturally prove fruitless. The work, however, will shortly appear in London, certain gaps in the MS., arising from the confiscation, having since been carefully filled up; so that the decision of the Imperial Court will have no practical, but only a theoretical significance."

A COMMITTEE for the erection of a statue of Béranger in Paris has been formed, consisting of writers and journalists of all kinds, among whom are Havin, Guérault, Léonce Dupont, Dalloz, Fournier, Castille, Second, Lachambaudie, Sardou, &c. Baron Taylor is the president, with E. Legouvé as vice-president.

"LE Maréchal de Grouchy du 16 au 19 juin 1815, avec documents historiques inédits et réfutation de M. Thiers," by the Marshal de Grouchy, is an important addition to our Waterloo literature.

A SECOND volume of M. Charles Louandre's "Histoire de la Littérature Française" is just out, containing an account of the French poets from the earliest period to the present day.

THE second volume of Professor Gervinus's History of the Nineteenth Century since the Treaty of Vienna has just been translated from the German into French, by Professor J. F. Minssen of Versailles.

MM. GARNIER FRERES of Paris, jointly with Messrs. Allan & Co. of Stationers' Hall Court, have published the first volume of "Nobiliaire de Normandie, par Gabriel O'Gilvy," which will consist of six volumes, to be completed before the close of the year 1865, the sixth volume of which is to contain a critical essay on the genealogy, arms, and possessions of all English families descended from the Normans. The volumes are in royal octavo, and closely printed in double columns.

## THE DANIEL COLLECTION.

THE Daniel Collection, of the three concluding days' sale of which we have still to give an account, realized altogether £15,865. 2s., the library producing £13,984. 11s., and the prints and drawings £1880. 11s. Lot 1823, Basire's rare print, "The Humours of Bartlemy Fair," sold for £7. 5s.; and, of engraved theatrical portraits, lot 1872, Thomas Betterton, after Kneller, by Williams, brought £6. 10s.; 1873, William Bullock, by Johnson, £7. 7s.; 1876, a proof and a print of White's plate of Barton Booth £7. 7s.; 1902, Garrick as Steward of the Stratford Jubilee, by Saunders, proof and print, £3. 5s.; 1907, the rare mezzotint of George Harris as Cardinal Wolsey, £10.; 1934, Miss Norsa, painted and engraved by Bernard Lens, £5. 5s.; 1941, Sowdon as Caled, by A. Miller, £5. 10s.; and, 1959, Peg Woffington as Mrs. Ford, by Faber, £6.—Of the proof prints after pictures by Sir Joshua Reynolds, lot 1991, Samuel Foote, by Blackmore, sold for £5; 1993, Oliver Goldsmith, by Marchi, £8. 18s. 6d.; 1994, Garrick between Tragedy and Comedy, by Fisher, £8. 8s.; 1996, Garrick, by Watson, proof, £5. 15s.; 1999, Dr. Johnson, by W. Doughty, £7.; 2000, Dr. Johnson, by Watson, £7. 7s.; 2005, Dr. W. Robinson, by J. Dixon, £5. 10s.; 2008, Mrs. Siddons as the Tragic Muse, by Hayward, £14. 14s.; and, 2010, Mrs. Sheridan as St. Cecilia, by W. Dickenson, £9.—2027, John Dryden, by Houbraken, proof, £5. 5s.; 2045, John Milton, by Houbraken, proof, £7. 7s.; 2056, Alexander Pope, by Houbraken, proof, £8. 8s.; 2080, William Shakespeare, by Houbraken, £4. 12s.; 2035, Hogarth, *se ipse pinxit et sculpsit*, 1749, and Columbus with the Egg, a receipt for the Analysis of Beauty, with Hogarth's signature, £8; 2095, Harlow's Kemble Family, by Clint, in frame, £4. 4s.; 2096, John Kemble as Hamlet, after Lawrence, proof, in frame, £4. 10s.; 2104, Edmund Kean as Hamlet, drawing by Wage-man, framed, £10. 15s.; 2105, Harley in the Sleeping Draught, ditto, ditto, £4. 18s.; 2106, John Reeve as Grizzle, ditto, ditto, £4. 10s.; 2126, John Kemble as Richard III., by W. Hamilton, R.A., in oils, £6; and 2137, copy by Harding, in water colours, of Reynolds's portrait of Boswell, £6. 10s.—Of the water-colour drawings, lot 2150, David Cox—The Pier at Dieppe, sold for £98. 14s.; 2160, Samuel Prout—Interior of a Foreign Cathedral, £54. 12s.; 2164, C. Stanfield, R.A.—Skiddaw and Saddleback, £74. 11s.; 2165, The same—Stonehouse Bridge,

£103. 19s.; 2166, The same—Dumbarton Castle, £70. 7s.; 2167, The same—Indian Mountain Scene, £112. 7s.; and, 2182, D. Wilkie, R.A.—The Abbotsford Family, 1817, £30. 10s.—Of the miscellaneous items, lot 2188, David Garrick's Casket formed out of the Shakespeare Mulberry-tree, brought £9; 2202, a Crucifix in hard wood, attributed to Benvenuto Cellini, £31. 10s.; and lot 2238, a Double Cup in Silver, from Strawberry Hill, and figured in the *Illustrated London News*, 3rd August, 1861, £60.

## CORRESPONDENCE.

(Anonymous Communications cannot be inserted.)

### OLD CHARING CROSS.

To the Editor of THE READER.

Temple, August 1, 1864.

SIR,—A few days since you were so good as to allude in terms of great encouragement to the approaching issue of my work on the "Memorials of Queen Eleanor," the publication of which has been delayed longer than I had anticipated, through the vagaries of the great luminary, with whom it finally rests, to distinguish one day from another, and to whom therefore, for the purposes of the completion and delivery of his own handy-work, even pay-day presents no charms in particular over any other.

Nor, under the circumstances—seeing that my subscribers are all fled for refuge from his rays, by spreading themselves in every direction towards the shores of "Merrie England"—careful for nothing so much as their escape out of the fiery furnace of these dog-days—would I have disturbed myself or the atmosphere, but for a paragraph, which, breaking out in the columns of a railway journal, has been forthwith transferred to those of the *Times*; thence, I dare say, to be filtered through the whole array of the press—for as much, probably for a great deal more than the information it embodies is worth. An extract from this paragraph is as follows:—

"The Old Cross at Charing (*Chère Reine*) is in course of re-erection under the superintendence of Mr. E. M. Barry, A.R.A. . . . The restored Cross is being erected by Mr. Barry after a drawing formerly in the possession of Dr. Combe, but now in the Crowle Collection, British Museum."

With reference to this paragraph, I request your permission to observe that in my forthcoming publication will be found a photographic copy of the identical drawing alluded to, which will afford an opportunity to the public to correct whatever false impression they may receive from placing too much reliance on such paragraphs; contenting myself by adding to this communication that, having carefully examined and compared Mr. Barry's *Design for the restoration of Charing Cross in front of the Charing Cross Railway Hotel*—as exhibited at the Royal Academy during the session which has just closed upon us—with the original drawing referred to, I am compelled to regard the paragraph in question as a forlorn hope on the part of some caterer for the public curiosity, since, by the aid of several friends, we have been unable to trace the resemblance between them, still less any agreement between the drawing and so much of the building now in course of erection as is presented to the view of spectators passing along in front of it through the Strand.

It is very possible, and it is therefore due to Mr. Barry to surmise, that this gentleman must be in possession of other authority than that referred to in Pennant's "London," the disclosure of which in due course will set doubts at rest on a subject so interesting to all archaeologists; unless indeed, instead of a re-erection, we are to regard this Cross as a composition the main features of which are repeated from the Crosses existing at Geddington, Northampton, and at Waltham.—I am, &c., JOHN ABEL.

## SCIENCE.

### THE ARCHÆOLOGICAL INSTITUTE AT WARWICK.

THE old proverb that "it is an ill wind that blows nobody good" has been abundantly verified during the past fortnight. It was evident from its commencement that this year's meeting of the Archæological Institute required only fine weather to ensure its success. The fine weather—which has dried up the pasturage, prematurely ripened the corn, and called up, in the minds of

careful housewives, dim vistas of butchers' and bakers' bills, "in linked sweetness long drawn out"—has continued, and we chronicle the success accordingly.

We last week congratulated the Institute upon the choice of its place of meeting. The event has fully justified us; for, although there has been an excursion every day, and although some of these excursions have embraced two or three places, many—possibly too many—localities remain unvisited by those whom some still consider as the modern representatives of the "rapacious vermin" who, in Cromwell's time, were also in the habit of studying Archæology. The Warwickshire Angles and Jutes, Saxons, Anglo-Saxons, Danes, and Romans have left many remains of a much earlier time than any inspected during the present visit.

The same *embarras de richesses*, too, has been met with in the formation of the Museum. The difficulty of selection has replaced the more common one of collection; and, had the Corn Exchange, in which the objects were arranged, been much larger—and it is really a fine building—one part of Mr. Tucker's self-imposed labour would have been lighter. Not so, however, another. We allude to the description and careful cataloguing of the articles.

To our minds this is one of the most important functions of the Institute, in which it does the State good service; for here it chronicles as well as teaches, and chronicles precisely that which it would be impossible to place on record so usefully by any other means. In course of time all the art-treasures of our land, and everything bearing upon the science of Archæology in its widest sense, will thus be brought to focus. The Institute is, in fact, conducting a third survey; and it should publish a map, as do the Ordnance and Geological Surveys, to let us see, by inspection, what work it has already done. The originators of the great Loan Collection at South Kensington drew largely upon the work accomplished in this manner by the Institute.

The Museum must also be noticed from another point of view. It formed not only an apology for the Institute, but for the science which it cultivates. Astronomy, Geology, and Archæology are much more closely linked together by their teachings than is commonly imagined. Together they form the three volumes of the still-to-be-translated novel of "Life."

While Archæology was linked on to pure science by the cave-remains of Perigord, the fruits of its study were evidenced by the new church at Sherbourne, in which Mr. Scott, with the true feeling of an artist, has applied the principles of Early English architecture, employing at the same time, in a conventional manner, many beautiful types of flowers and leaves unknown to the ancients, instead of following literally old examples; he has combined, moreover, the most beautiful marbles in his decorations.

The papers read in the different Sections were of great and varied interest, though perhaps not up to the general high standard. Many of those from whom communications dealing *ex cathedra* with the ancient legends, or languages, or customs, or celebrities of the places visited, are looked upon almost as a matter of course at the annual gathering were either not present or were compelled to leave early. On this occasion we must class the Marquess Camden, the Bishop of Oxford, Dr. Guest, and Dr. Whewell in the latter category; while, in the former, Mr. Albert Way, whom we may almost call the *decus et tutamen* of the Institute, and Lord Talbot de Malahide were conspicuous for their absence.

Dr. Hook's paper "On the Life and Times of Archbishop and Chancellor Stratford" was certainly the most lengthy and most valuable. It is impossible to do justice to it in the space at our disposal. We shall, however, find room for that part of it in which he narrates the excesses of the clergy of the period. It is not a little singular that the marriage of the clergy, then becoming a common practice,



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is not even mentioned by the Archbishop: the politician here doubtless overcame the prelate. The "Dictum of Kenilworth" forms the subject of two other papers, the authors of which came to somewhat different conclusions about this critical period of our constitutional history. Mr. Craig's paper, too, "On the Portraits of Shakespeare" possesses a double interest at the present time. We give this week an account of the Museum and Excursions, and abstracts of some of the papers. Professor Willis's discourse on Lichfield Cathedral will follow next week.

Mr. Beresford Hope, whose taste and attainments are by no means confined to the Architectural Section, over which he presided so worthily, was the soul of the meeting, and was always equal to the office of spokesman, with which everybody instinctively, as it seemed to us, invested him. In the excursions he was the acknowledged "organ," so to speak, of the Institute, and was, moreover, expected to describe every church within hail whether he had entered it or not—Stratford church, to wit. The Rev. E. Hill, the "traffic-manager" as he has been irreverently styled, was to the excursions what Mr. Tucker was to the Museum. Thanks to him the excursion arrangements—no small part of the total work to be done—were admirably managed. We are bound to confess, however, that archaeologists are the most docile excursionists with whom we are acquainted—a fact possibly which renders Mr. Hill's annual task just short of Herculean. The head-quarters of the Institute were at the Court House, the Mayor's parlour doing duty as a reception-room; and here Mr. Purnell sat *en permanence*; and we take this opportunity of acknowledging his great courtesy extended to all—ourselves and an enormous percentage of ladies among the number—who required information. A large upper chamber was devoted to the business of the Sections, which, we may remark, are not so sharply defined as are those of the British Association.

At the concluding meeting, held on Tuesday morning, the Institute fixed upon Dorchester as the place of meeting for next year; and it was announced that a large number of new members had been elected at Warwick, where, we believe—and this is one of the many ways in which these annual *réunions* do good—the local archaeological society is about to take a fresh start. At the general meeting, subsequently held, thanks were returned to those individuals—Lord Leigh and Mr. F. Dilke especially—who had so hospitably entertained the members, and to the Corporations, who had so readily lent themselves to the wishes of the Institute. Lord Leigh, Lord Neaves, Sir Richard Kirby, Mr. Repton, M.P., Mr. Beresford Hope, and Mr. Greaves, M.P., were among the speakers. The last-named gentleman very humorously reviewed the legend-destroying spirit of the Institute, especially of Mr. Bloxam, who, as a Warwickshire man, should know better. He remarked that Mrs. Cromber, the grandam who so noisily proves the soundness and, as she thinks, the authenticity of Guy's 100-gallon porridge-pot, will still continue to assert that Guy *did* kill the blue boar and the dun cow; and that Lady Godiva will still continue to be regarded as Coventry's great benefactress, and that children yet unborn will lisp the old nursery rhyme:—

"Ride a cock-horse to Coventree cross  
To see a fine lady ride on a fine horse;  
With rings on her fingers and bells on her toes,  
And she shall have music wherever she goes."

J. N. L.

## THE MUSEUM.

It will, of course, be impossible for us, in the space at our disposal, to give a *catalogue raisonné* of the numerous objects of archaeological interest collected together and arranged in the Museum with so much care by Mr. C. Tucker, F.S.A., who, by his annual labour of love, renders not only the Institute, but all interested in antiquities, much his debtor. Only, however, by such a catalogue can the riches of such a museum be fully appre-

ciated, and it is to be hoped that the Institute will, as usual, supplement its congress by the publication of one.\*

In the interim we may mention some among the principal objects of interest, although the task of selection is somewhat difficult. Old deeds and charters never before exhibited; historical paintings from the old Warwickshire houses; choicest enamels from the most celebrated collections; famous autographs and letters; printed books; armour; tapestry; and a thousand and one things,

"All of beauty—all of use,"

surround us as we write.

Enamels were very numerous and splendidly represented, no less than forty-four pieces being contributed by the Earl of Warwick, and about thirty by Mr. Edward Greaves, M.P. A dish and cover, the subject being the conversion of St. Paul, by Susanne Court, and four *plaques*, relating the history of Cupid and Psyche, by Leonard Limousin (after Marc Antonio and Raffaele), are perhaps among the most beautiful specimens extant, the latter especially being set in enamel frames of very elegant design. Among the Earl of Warwick's collection is a set representing the occupations of the twelve months, by Martin Courtois (1550). There are also two very fine specimens of English enamelling in the reign of Queen Elizabeth in the shape of two candlesticks. Another interesting specimen of enamel consists of the lower part of a ciborium, with six subjects, executed probably in Lorraine about 1200. It is nearly the same in design and detail as the one belonging to Mr. Bruce, given by Mary Queen of Scots to one of his ancestors, and recently figured in the *Archæological Journal*. The oldest specimen illustrating the art of enamelling was exhibited by Mr. J. Webb: this consists of the base of a vase of Roman workmanship. Nor must we omit to mention a unique portrait of Francis I. by Leonard Limousin. Among Mr. Greaves's enamels, a *tazza* by Jean Courtois (1550), a *plaque* of the Crucifixion by Pierre Reymond, and another of the building of the Temple, by Jean Court (*dit Vigier*), were much admired. Lastly must we notice, in the Webb collection, an oval *plaque*, in the style of Etienne de Laune, probably by Martin Courtois; and, in the Charlecote collection, an oval *plaque*—the subject, Judith and the head of Holofernes—by Jean de Court. A very fine silver-gilt morse (used to fasten the cope), with a beautiful border enriched with pearls, representing in its centre the Adoration of the Magi, under a rich canopy, was exhibited by Mr. Webb.

Next let us allude to the printed books, and, foremost among them, to the unequalled collection of Shakespeares, which here, in our great poet's own county, is surrounded with a double interest. There were exhibited no fewer than four copies of the first edition of "Mr. William Shakespeare's Comedies, Histories, and Tragedies, published according to the True Originall Copies," in folio, 1623. They were of various degrees of completeness, the most so being those belonging to A. J. B. Beresford Hope, Esq. The others are respectively the property of Lord Leigh, the Rev. J. Fuller Russell, F.S.A., and the library of Dr. Williams. Of the fourth edition there were also four copies: two belonging to Lord Leigh and Mr. Beresford Hope, a third sent by her Majesty the Queen, and remarkably interesting for its having on a fly-leaf the autograph and motto of King Charles the First—

"Dum spiro spero.  
C. R."

—who gave it to Sir Thomas Herbert, one of his grooms of the bedchamber, as appears by a second inscription:—

"Ex dono sereniss. Regis Car.  
servo suo humiliss.  
T. Herb'to."

It was afterwards sold at Dr. Mead's sale for £2. 12s. 6d. to Dr. Anthony Askew; at Dr. Askew's sale in 1775 for £2. 10s. to George Stevens; at Stevens's sale to the library of King George III.; and the same fly-leaf contains also the autographs of the royal librarians, Fred. Aug. Barnard and J. H. Glover. There was a fourth copy of the same edition, which is valuable as having all the various readings of the first folio written in the margin by Mr. William Combes of Stratford-upon-Avon, to whom it formerly belonged, exhibited by Mr. J. Gough Nichols.

\* Those interested in the congress who were unable to attend it will be glad to learn that Mr. Mori of Warwick was fortunate enough to obtain some very fine photographs and stereoscopic slides of the collection. These may be obtained either of the artist or of Messrs. Cooke and Sons. They embrace almost all the objects exhibited, and are moderate in price. Those of the enamels, the large vases and *repoussé* silver work, the porcelain and the ancient arms, are especially interesting.

There were also two copies of both the folios of 1664 and 1685 from the libraries of Mr. Beresford Hope and the Rev. J. Fuller Russell. The latter exhibited five of the quartos—"A Midsummer Night's Dream," 1600; "Sir John Oldcastle," 1600; "King Lear," 1608; "Merry Wives of Windsor," 1619; and the "Taming of the Shrew," 1619. Mr. Fuller Russell was, as usual, a contributor of many other early specimens of typography. Mr. C. Holte Bracebridge, exhibited the "Poliericon," fol. 1495; Lord Dormer, the "Stultifera Navis," 8vo., Augsburg, 1497; Sir Thomas Winnington, Bart., the original edition of Queen Elizabeth's Entertainment at Kenilworth.

Mrs. Perry of Warwick exhibited some specimens of the press of Baskerville of Birmingham, who was the printer of the best specimens of fine printing ever produced in Warwickshire.

The cameo sent by the Chancellor of the Exchequer, a sardonyx of two strata, of fine cinquecento work, representing Jupiter and Thetis, is very fine. This formerly belonged to the Hertz collection. The right hon. gentleman also exhibited a fine nautilus, beautifully mounted in silver so as to form a swan.

It has never been our good fortune to witness before such a valuable collection of autographs exhibited in so small a space, and its value was in many instances enhanced by portraits of those who, in bygone times, have made for themselves the names which are now the heirlooms of civilization. Thus, leaving out of the question the many famous names to be found in the MSS., charters, wills, etc., exhibited, Mr. O'Callaghan sent from his collection the autographs of Michael Angelo, St. Vincent de Paul, the Chevalier Bayard; the Popes Leo X., Clement VII., Paul III.; Martin Luther, Calvin, Melancthon, Cranmer, Galileo, Kepler, Newton; Louis XVI., Gustavus Vasa, Sir John Fastolf (Shakespeare's Falstaff), Dugdale, Camden, Charles I. and James I., Cromwell, Queen Elizabeth, and others, all accompanied by portraits. There were also volumes of autograph letters of the Queen of Bohemia, Erasmus, Beza, Zwingle, Prince Rupert, and of other famous historical personages, many of them of much interest intrinsically and by reason of the celebrity of the writers.

Another exhibition by Mr. Nichols was a volume of drawings from one of the copies of "The Rous Roll," or history of the earls of Warwick by John Rows. The drawings were different from those in the edition edited by Mr. Courthope from the roll in the College of Arms.

The charters, &c., exhibited formed a very valuable collection. The Corporation of Warwick exhibited royal charters of Henry VIII., Philip and Mary, Charles II., and William. There were also numerous original documents relating to grants of land, bearing seals, and dated in the twelfth, thirteenth, and fourteenth centuries: among them an indenture (39 of Edward III.) concerning disputes which had arisen between the mayor and commonalty of Coventry and the prior and convent of Coventry as to certain moats and bounds in the town. The Museum would, no doubt, have been enriched by valuable documents relating to Coventry had that city not formed for itself a temporary museum, to be inspected by the Institute on its visit to that town.

After the complete collection of carvings in ivories exhibited at the apartments of the Institute last year, the show of ivories in the Museum could not have been very attractive to members who had examined the former. Especially noticeable, however, was a specimen of Byzantine carving of the thirteenth century, representing St. John Baptist, St. Andrew, St. Stephen, St. Philip, and St. Thomas, exhibited by Mr. John Webb, who sent also a devotional tablet of the thirteenth century, and of very fine execution. The Rev. J. Fuller Russell, too, contributed largely to this section as well as to that of MSS. and printed books.

The works of Simon Passe, Henry Golziers, and others were represented in the collection of medals—the former by portraits of James I. and his Queen, Prince Charles (afterwards Charles I.) and the Infanta of Spain; Golzier's by a portrait of Robert Dudley, Earl of Leicester (1586). This last is a very fine specimen, and would seem to be in its original state.

Mr. Farrer contributed a remarkably fine miniature of Cromwell by Cooper, and Sir Charles Mordant was a large exhibitor. A most pleasing portrait of Ben Jonson by Oliver, exhibited by Mr. H. G. Bohn, is among the most exquisite productions of the period with which we are acquainted.



# THE READER.

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Mr. Shaw contributed some of his last publications, consisting of prints of reduced drawings of portraits of Mary Queen of Scots, Lady Bergavenny, Queen Mary, and the Princess Elizabeth—the first in the National Portrait Gallery, and the last two in the Society of Antiquaries' rooms and Hampton Court respectively. Nothing can exceed the beauty and fidelity with which the originals have been reproduced; the A's, which form so characteristic a portion of Lady Bergavenny's portrait, lose none of their sharpness; while the portrait of Mary Queen of Scots, transferred by Mr. Farrer while in the possession of Fraser Tytler, Esq., is one of marvellous execution.

Among the many specimens of *repoussé* work exhibited, a trousseau dish of the seventeenth century, found in the Scheldt, and bearing some arms or monogram and the hall mark of the Hague, may be noticed. It possibly belonged once to the Queen of Bohemia. There was a very beautiful sample of the Processional Cross in late thirteenth-century work, from the Soltykoff collection, in wonderful preservation. A flagon of delft ware, 1595, beautifully mounted in silver gilt, was a beautiful example of Renaissance workmanship. A fine dish of Venetian work was contributed by the Hon. R. Curzon. There was also a remarkably fine German standing cup (fifteenth century). The cover represents a castle, the brim and hand being also castellated, and the feet decorated with small turrets. Among the many articles exhibited by the Earl of Warwick was a virginelle, a gift of the Earl of Leicester to Queen Elizabeth, with the arms of Elizabeth (without the harp) and the badge of the earl (*with a five-pointed coronet*). It is beautifully carved, and is an interesting specimen of Italian bat's-wing work.

A crucifix by François Duquesnoy (Il Fiamingo) 1646, a present from the artist to his confessor, exhibited by Mr. Redfern, a local collector was much admired.

Among the miscellaneous objects exhibited was a case of electrotypes of coins, illustrating the various periods and schools of Greek art, by Mr. R. Ready; some Greek helmets, in remarkable preservation, by Mr. Bloxam; and others, English, of the twelfth century, by the Earl of Warwick. Rare or curious specimens of *bijouterie* were sent by Mr. O. Morgan, M.P., the Hon. R. Curzon, the Hon. W. Egerton, Mr. J. Webb, Mr. H. Farrer, and Mr. Bowyer. Weapons of offence and defence, and curious pieces of armour of all periods in steel, were distributed throughout the room, and added much to the interest of the collection. At Lichfield the members of the Institute saw the ancient gun which placed Lord Brooke *hors de combat*; here were exhibited his blood-stained doublet and gauntlets. Of the same class of objects we may mention the dagger (exhibited by the Earl of Denbigh) with which Felton killed the Duke of Buckingham. A portion of Scott's MS. of "Kenilworth," contributed by Mr. D. Laing, and a piece of embroidery by Amy Robsart, were of especial interest.

We are glad to know that the portfolios of the Institute have already been enriched, thanks to the diligence and skill of their artist, Mr. Utting, with sketches of many of the curious, and in many cases unique, objects here collected together. Among them are two pilgrims' bottles from Warwick and Stoneleigh. The former, of beautiful design and rich ornamentation, is divided into three compartments, one of them being a horizontal cylindrical cavity closed with a door on one side. That belonging to the Leigh family bears the date 1600 and the following inscription:—

"Ever long and happy life  
Be to the Right Worshipful Sir Thomas Lee and his wife."

A dagger of Mercy, with an ornamental handle of Italian workmanship; some iron plate-armour, the plates consisting of strips of metal; an iron caltrop with *barbed* points; an iron-bound alum box; a Roman fibula, with enamelled surface; a halbert from Uriconium, smaller, but generally resembling in form those of the time of Henry VIII.; a leathern "black-jack" of large dimensions, bearing the arms of the Earl of Leicester; and a visor and helmet of graceful form, are among the objects recorded.

Sir William Throckmorton sent a remarkable painting on canvas, dated 1596. It appears to have been formed originally to commemorate the martyrdom of his ancestor Thomas Throckmorton and his friends of the Church of Rome, during the years 1590 to 1596, when the government deemed it necessary to restrain their personal freedom for a few months during every year, and then released them bound to good behaviour under bonds of the sum of £2000. The picture shows seven columns of persons who were

confined in several prisons in the diocese of Ely, together with the armorial shield of each. The upper part of the painting is a copy of the "Tabula Eliensis," a very ancient picture in Ely Cathedral, in which the knights of William the Conqueror are associated with the monks of that church, their portraits being given in circular medallions, each accompanied by a shield of arms. These are continued by similar medallions of the English sovereigns down to Queen Elizabeth, and her three contemporary bishops.

Besides the tapestries, the walls of the Corn Exchange were hung with a most valuable collection of pictures, lent by the different county families. Some of these excited the greatest admiration of the many connoisseurs present, especially the portrait of the Duchess of Feria, in the style of Paris Bordone or Zuccherro. This picture is still in possession of the Dormer family, for whom it was painted. Among the other portraits we may mention those of Prince Henry (Henry VIII.), by Geronimi Diodati (1551); the Princess Sophia, mother of George I.; a very fine full-length portrait of the Queen of Bohemia, "Queen of Hearts," wife of Frederick V., Elector Palatine, a portrait of whom also is in the collection. The series of portraits of Queen Elizabeth required the Salisbury one and others to make it complete. The Corporation of Warwick also exhibited a portrait of Henry VIII. The Leigh family were represented, among others, by a portrait of Sir Thos. Leigh, Lord Mayor of London, and, of the first Lords Leigh, William Lord Brooke, who was killed at Edgehill, was also represented.

Mr. John Gough Nichols, F.S.A., exhibited two volumes of the drawings of Mr. John Carter (formerly draughtsman to the Society of Antiquaries), being Vols. IV. and XXII. of the entire series, which is now in Mr. Nichols's possession. They contained the drawings of St. Mary's Hall, Coventry, and other places of interest in that city and Warwick, made at Kenilworth Castle, &c., in the years 1782 and 1800. He also exhibited a large folio of water-colour drawings made by Carter from the remarkable tapestry of the fifteenth century which formerly decorated the upper end of the same hall, and of which a more modern and careful representation (but on a smaller scale), made a few years since by Mr. Scharf, F.S.A., was contributed by that gentleman.

## EXCURSIONS.

It is somewhat paradoxical to include the visit to the places of interest in Warwick—and first among them the castle—among the Excursions; but it will be most convenient to notice them here. With Mr. Scharf to discourse on the splendid collection of pictures in the castle, and Mr. Hartshorne to point out the most interesting parts of its architecture, the Institute should surely have been content; but Mr. Bloxam was there, too, to discuss the legendary lore of the place, and most ungratefully commenced operations by sweeping, with one fell swoop, the renowned Guy, his dun cow, his porridge pot, *et hoc genus omne*, back again to the region of fancy whence they sprung.

Mr. Scharf's remarks on the famous gallery delighted those most who were most capable of appreciating them.

In the Henry VIII. by Holbein, he remarked upon the extraordinary minuteness and exquisite finish of the details. The minutiae were executed with a fidelity that was surprising, down to the ornament on the cap, which consisted of a gilt medallion, worn as an *enseigne*, and not much larger than an ordinary button, but which nevertheless contained a representation of a crowned king on his throne surrounded by his counsellors. He next referred to the likeness of the son of Lady Mary Wortley Montague, another splendid specimen of Romney's wonderful skill. The portrait of Thomas Howard, Earl of Arundel, in armour, is one of the best examples to be found in England of the peculiar treatment of the "free pencil" of Rubens. Not satisfied with a mere semblance of the metal itself, it was characteristic of this master that he gave the reflected hues and tints of surrounding objects which might ordinarily be seen upon armour when the full blaze of the sun fell upon it. There was a marked individuality, too, about the features, stamping the work as a faithful semblance.

Mr. Scharf was disposed to consider a very interesting portrait of Joanna of Arragon, grandmother of Alfonso, King of Naples, which had been attributed to Leonardo da Vinci, as a production of the great Raffaele. However that might be, he did not hesitate to say that this was equal, if not superior, to the similar one in the Louvre. "The Soldier," in mellowness of colour, tone, and the depth of the complexion, was one

of the finest illustrations of portrait-painting emanating from Vandyck. Another characteristic portrait by the same artist was that supposed to be the likeness of the Duke of Alva, bearing the red cross with dagger point of the order of knighthood denominated the Santiago. It might not be the Duke of Alva; but it was certainly some very distinguished person of Spanish birth, and strongly reminded him of that commonly called "Ger-vatius" in the National Gallery. The portrait of Vandyck supposed to represent the Duke of Alva was pointed out by Mr. Scharf to be similar in treatment to that of the supposed Duchess of Alva. When the husband and wife were brought together (on canvas) at Manchester in 1855, the Lord Carlisle proposed to "toss up" with the Earl of Warwick as to who should become their joint preserver. Lord Warwick, however, declined to accede to the proposition.

Passing on, one of Platoun's copies from Vandyck's "Princess of Sante Croce"—or, Canteecroyana, as the name is spelt on an engraving published at Antwerp—was pointed out by Mr. Scharf, who also invited attention to the pearl in the ear-ring of the half-length portrait of Charles I., which, after decapitation, was found still attached to the ear-ring. The precious gem was secured and presented to the Princess of Orange, his daughter, through whom it came into the possession of Charles II. The relic is still preserved in the collection of the Duke of Portland. The fact is most interesting in connexion with the portrait of Shakespeare known as the Chandos. One of the grounds of objection taken to the authenticity of that portrait of the immortal bard is that it represents him with an ear-ring—a plain gold one. The same thing occurs in the Walter Raleigh in the National Gallery. Mr. Scharf mentioned Vandyck's fondness for "brown yellows," particularly observable in the curtains he introduced into his earlier pictures, but not so much seen in those he painted after his going to Genoa. The leading characteristic of the "Ignatius Loyola," by Rubens, "Robert Bertie," by Jansen, and the supposed portrait of Machiavelli were next reviewed. A view in Venice by Canaletto exhibits the influence which must have been exerted upon the painter by his residence in England. Before he left his native country all his landscapes were remarkable for the peculiar "hardness" of his skies; but, in the present instance, there is a natural haziness in the atmosphere.

The Rev. H. Hill accompanied the members over St. Mary's Church, giving a hasty *résumé* of its history, and pointing out the principal points of interest in the architecture and monuments. On the south side of the Lady Chapel, often called the Beauchamp Chapel, is a celebrated and most beautiful piece of workmanship with an elaborately groined roof, built according to the will of Richard Beauchamp, Earl of Warwick, in Henry's VI.'s reign. Here rests the noble earl who once flattered and feasted right royally the Virgin Queen. The monument is a very splendid one, and in excellent preservation. In the centre of the chapel is the tomb of Richard Beauchamp, from which the chapel takes its name; and it is considered, with only one exception, the most splendid in the kingdom. A "ducking-stool" preserved in the crypt excited much curiosity, especially among the lady-visitors, who knew to what use it had formerly been applied. Mr. Winston here, as later at Lichfield, discoursed upon the stained glass so lavishly used in the chapel. After the church, the Leicester Hospital was next inspected, the Rev. Thomas Cochrane, the master, accompanying the archaeologists through this most interesting relic of the Elizabethan age, which, we are informed, is about to be completely restored.

The first excursion, *proprement dit*, to which we referred last week, was to Stoneleigh and Kenilworth. Mr. Hartshorne's remarks on the age of the castle at the latter place will be found in another column, and require little supplement here. It is worthy of note, however, that, on the very same day of the year 1575, 289 years ago, Queen Elizabeth bade farewell to the princely pleasures of Kenilworth, where for seventeen days the hands of the clock had pointed to the hour of feasting.

The excursion richest in real archaeological interest was, without doubt, that to triple-spined Coventry. The ruins of a cathedral, one of the finest churches in England; a Guildhall, second only to the Guildhall; ay, and a Museum—at first looked upon as a rival—and many other things, awaited inspection, and richly repaid it.



The antiquities of Coventry entitle it to rank among the English cities richest in those relics of the past that enable us to trace existing institutions and customs to their origin in bygone centuries; and the Mayor, supported by Mr. Newsome, Mr. Odell, and other influential representatives of the Corporation and city, were evidently determined to render the visit one that should be remembered.

On the arrival of the Institute at St. Mary's Hall, the Mayor, seated in an old and curiously-carved chair, having on a table before him the regalia presented by Charles I. and Cromwell, read an address of welcome, specifying at the same time the objects most worthy of inspection.

Lord Neaves and Mr. Beresford Hope expressed the obligation of the Institute, and Mr. Bloxam—again *more suo*—proceeded to attack Lady Godiva and Peeping Tom. The Museum was first inspected. Amongst the most noticeable documents may be mentioned the following:—A letter from Anne Boleyn to the Mayor, &c., dated Greenwich, September 7, 1534, announcing the birth of the Princess, afterwards Queen Elizabeth; from the Nonconformist divine Richard Baxter to the Mayor, dated 15th July, 1658, thanking the city for their present to him, and sending a new edition of his book; from Queen Elizabeth to the Mayor, &c. (dated 1570), respecting the arrival at Coventry of Mary Queen of Scots, and ordering them to obey the directions of the Earls of Shrewsbury and Huntingdon; letters from Henry VIII.; an order from James I. to the Mayor, &c. (1611), concerning persons standing to receive the sacrament; letter from Richard III. to Mayor, &c. (1485), requesting his messengers from the western parts of the kingdom to be forwarded and assisted; and a large number of other letters of rare interest which we regret we have not space to enumerate. There were also some very valuable historical paintings, and some beautiful examples of the Coventry ribbon trade.

Most noticeable in St. Michael's Church—a fine building, mostly of the fifteenth century, some portions being, perhaps, a little earlier, one of the largest parish churches in England—which was next visited under the guidance of Mr. Bloxam, was a series of carved stalls, of the subsellia or miserere class, which contained some carvings representing the "Dance of Macabre." In this church, as remarked by Mr. Beresford Hope, the famous series of plays called the "Coventry Mysteries" was acted. Some of the dresses used are still in the possession of Mr. Staunton.

The remains of the cathedral were next visited. Mr. Beresford Hope observed that the buttresses of the west end were semi-octagonal, and placed diagonally. The church had three spires, and the fact of the towers being external would indicate that this was finer than Lichfield.

On Friday Lichfield was visited.

The Institute on Saturday visited Stratford and Charlecote, a select party, including Mr. Beresford Hope and Sir John Boileau, preceding them to inspect the new church at Sherbourne designed by Mr. Gilbert Scott. The style of this admirable example of the architectural power of the present century is eclectic, its general character being Middle Pointed, with some features of an earlier style. The east window of the chancel is of three lights, with three trifoliated trefoils above, resembling in character the window in St. Anselm's Chapel at Canterbury. The clerestory windows are foliated circles outside, but, internally, two trefoiled arches. The aisles are lighted by coupled lancets with foliated heads. The west window is of four lights of the same character as the chancel. The tower is groined in the lower story, and lighted by three lancets; the ringing floor has an arcade with the centre pierced for a window. The belfry stage is octagonal—the windows, with pedimented heads, running up into the spire in the manner of spire lights; there are octagonal pinnacles at the angles. The roodloft is an elaborate arcade, in Derbyshire alabaster, of five niches with figures. Our Lord in the centre, and angels on each side. The roof is arched with foliated principals. The bay over the altar is panelled. Mr. Thomas Garner has superintended the erection of this beautiful building under Mr. Scott. The old church at Charlecote, next visited, is Decorated Gothic; and in the Lucy Chapel are some interesting monuments, among them some by Bernini of members of the Lucy family—Shakespeare's Lucy—Sir Thomas among them. The great hall where Shakespeare is said to have been brought before Sir Thomas Lucy was a great source of interest at Charlecote—a delightful old English mansion which charmed everybody by its situation, its avenues, its pictures, and its winding Avon. Arrived at Stratford, of course the objects of

archæological interest were the churches and the guilds; but the human nature of many of the archæologists gave way, and, with the bust and tomb-stone of Shakespeare to gaze upon, many refused to listen to the voice of the charmers, in the shape of Mr. Beresford Hope, the Vicar, and Mr. Ferrey, discoursing on the really fine collegiate church, and made their way at once to Shakespeare's house, after they had inherited Shakespeare's blessing by refraining from treading on the all but sacred stone which covers his tomb. The Chapel of Holy Cross, where most probably Shakespeare was christened, and now a plain white-washed building was once frescoed with passages in the famous story whence it derives its name; and, later in the evening, at the *conversazione*, Miss Emma Barnett exhibited copies of the quaint pictures which once adorned its walls, and delighted many members of the Institute by her running commentary upon them.

At Shakespeare's house, where many leading members of the two rival Shakespeare Committees met face to face, several who had not visited it since its restoration were at once struck with the many alterations accomplished. While the rooms of pilgrimage themselves are untouched, the house adjoining has lost the brick facing which once disfigured it and now forms a continuation of the poet's. The possibility of fire has been prevented, warmth being supplied by hot-water pipes, and the garden has been tastefully laid out. The reverence one feels in the presence of these improvements is none the less, while one feels that here, at all events, the poet is at last honoured in his own country. The portrait which finds most favour at Stratford—stated, like the famous King Charles at Stoneleigh, to have been disguised in puritanical times—is kept in a massive safe; and, although we cannot here pretend to touch upon the *questio vexata* of the authentic portrait of our immortal bard, we may still remark that it seems worthy of the care bestowed upon it, as does Gainsborough's ideal portrait, which is properly treasured up in a room in the new Town Hall. The bust in the church disappointed many.

Maxstoke Castle and Priory, Coleshill Church, and Sutton Coldfield were visited on Monday, Mr. Fetherstone Dilke, the proprietor of the former, providing a *recherché* luncheon, followed by a paper by his brother, Mr. Fetherstone, F.S.A., "On the History of Maxstoke Castle," by way of dessert. He remarked that Mr. Parker, in his "Domestic Architecture," had admirably described the arrangement of fourteenth-century fortified dwelling-houses, and that his friend Mr. Robinson had treated of the military defences in a lecture published last year upon the castles of Warwick, Kenilworth, and Maxstoke, and that he confined himself therefore more to the history than to the technical description of the architecture of the place. In Saxon times the castle belonged to Ailmundus. It afterwards became the property of the Somasi family, and from thence passed by an heiress to the Ochingrells, who carried it again by an heiress to the Clintons. They, having enjoyed it some generations, exchanged it with the Stafford family for estates in Northamptonshire.

The manor was, after many vicissitudes, granted to Sir William Compton, ancestor of the Marquess of Northampton, in whose family it remained some years, and was then sold to Sir Thomas Egerton, Lord Keeper of the Great Seal, afterwards created Lord Ellesmere, who, in three or four years, disposed of it to Thomas Dilke, Esq., created knight by James I. at Whitehall, and from whom the present proprietor is lineally descended.

It was at Sutton Coldfield that the "wager of battle" was last pleaded in any court.

#### SECTIONAL PAPERS.

"On the Ancient Mints in Warwickshire, and the celebrated Kington Medal." By Mr. E. Hawkins, F.S.A.—Our present information respecting mints established in Warwickshire as early as the Saxon times is very meagre. There was, however, sufficient to clear away all doubt that there did exist mints at Warwick, Coventry, and Tamworth in those early times, although Dugdale had not mentioned the circumstance, and Sharp, a local antiquary whose indefatigable labours were well recognised, was also silent; there are, however, coins bearing local marks of pre-Norman date. The mint of Warwick did not appear marked upon any coin before the reign of Canute, and it was not again met with until the time of Harold I., Hardicanute, Harold II., and William I. John Rous, who resided about 1440 at a chantry founded at Guy's Cliff by Richard Beauchamp, stated that the mint was in the eastern

part of the town, as he had discovered in certain writings in the chancel of the Collegiate Church of St. Mary's. Amongst the names occurring in the records were those of Baldred, Everard, and other "moneys." Their place of dwelling seemed to have been in the house which was occupied in 1480 by the vicars of the college. The coins in the British Museum, which had been struck in the Warwick mint, were adverted to and described. They belong to the reigns of the monarchs mentioned, and have Saxon inscriptions, some of which are of a doubtful character. In the time of the Conqueror several crown pieces were struck supposed to have come from Warwick. A number of half-crowns bearing a large "W." were made in the troublous times of Charles I. There is an opinion that the letter found upon these coins indicated that they had been made at Warwick, but Mr. Hawkins assigns them to some mint in the western part of England. Respecting Coventry mint, there is very great difficulty in fixing its date and locality. There is nothing in the Corporation records, and the city has no tradition. Ruding observes that there was a very old groat in existence of Edward IV., bearing the name of the city on its obverse, the legend being "Civitas Covetre," but the date cannot be ascertained. Leland also stated in his Itinerary—"There was a parliament and a mynt of coynage at Coventrie." Whatever was the date when it was being worked, it is clear that it existed before the 9th Edward IV., 1469. The Tamworth mint was then alluded to. A penny was still preserved made there, bearing the date of Edward the Martyr, with the words "At Tamwo." There was no other coin of that place until the reign of the Conqueror. Some doubt exists in respect to a coin belonging to the reign of Harold II., and marked "At Tan." The prevalent opinion was that it had been made at the Tamworth mint; but it is very possible that it had been coined at Taunton. The famous Kington medal, now in the possession of Mr. J. Staunton, was spoken of as being a subject of special interest. It was struck in commemoration of the memorable meeting of King Charles I. and Henrietta Maria at Kington, on July 13, 1643. Upon the obverse were the king and queen, seated upon chairs, their right hands united. They were represented as trampling upon a dragon; the king was clothed in armour, over his head was the sun, and over the head of his consort were placed the moon and the Pleiades. The legend is "Certino Pyltionem juncti." On the reverse is an inscription of twelve lines recording the occasion of the auspicious meeting. It is of silver, and was struck at Oxford; the first description appeared in Evelyn's "Treatise upon Medals." It was found in a field belonging to the author, and afterwards came into the possession of a Mr. Bartlett, at whose sale, in 1797, it was purchased by Mr. Hodsal for £25. 10s. Mr. Tyssen subsequently became the owner, and at his sale Mr. J. Staunton, the present owner, bought it for £6. It weighs 184 grains, and its diameter is 1 5-12ths of an inch.

"On some Rare and Curious Sepulchral Monuments in Warwickshire of the 13th and 14th Centuries." By Mr. M. Holbeache Bloxam, F.S.A.—The most ancient of the sepulchral monuments in this county is undoubtedly that huge and unlettered monolith at Long Compton, called the King Stone, standing near the circle called the Roll-right Stones, which, together with a cromlech in its vicinity, stand in the neighbouring county of Oxford. This is the Maenhir, of the earliest type of sepulchral monuments of the ancient British period, and in accordance with that memorial noticed in Holy Writ as placed over the grave of Rachel. We have no Roman, no inscribed British-Roman, and no Anglo-Saxon monument at present visible in this county. The earliest monumental remains we have in our churches are of the early part of the 13th century. Of this period is the sculptured and recumbent, though much mutilated, effigy of a knight, formerly in the Abbey Church, Merevale, and now preserved in the chapel of the gatehouse to that monastery. This is an effigy of much interest; it now consists, however, of little more than the torso or trunk. It bears a resemblance to two of apparently the most ancient of the sepulchral effigies in the Temple Church, which likewise exhibit the long shield as in this, and much the same arrangement of the drapery of the surcoat.

Mr. Bloxam considers this effigy commemorative of the fourth William, Earl of Ferrers, born about the year 1193, and who died A.D. 1254 and was buried in the Abbey Church at Merevale. In the Church of Avon Dassett is the recumbent effigy, perhaps unique of its kind, of a former incumbent of that church, who appears to



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have died before he had attained priest's orders, he being represented in the full vestments of a deacon. In the twelfth and thirteenth centuries, and also in the early part of the fourteenth, it was by no means unusual for ecclesiastics of the inferior grades, such as deacons, sub-deacons, and even acolytes, to become incumbents. This was felt to be an abuse, and was discountenanced at the second General Council of Lyons, held A.D. 1274, and the Council of Buda, held A.D. 1274. The effigy does not constitute the whole of this monument, for it lies under a sepulchral arch within the north wall of the chancel, of later date by a century than the effigy, being of the fourteenth century. This arch is ogee-shaped, but not crocketed; it is, however, cinque-foiled within, and is ornamented with the ball flower in a hollow moulding. There is mention of one incumbent only of this parish of the thirteenth century—

"Hugo Rector ecclesie de Avene  
Dereced mense Maio 1232."

There is only one other sepulchral effigy of a deacon in this country: that is a mutilated recumbent effigy in relief lying amongst the ruins of Furness Abbey, Lancashire. This is somewhat rudely—at least formally—sculptured in relief from a block of lias or limestone; and, from the hardness of the material, the artist has altogether failed to give anything like effect or breadth to the drapery. This is the only instance of the sepulchral effigy of an ecclesiastic in which the girdle is apparent. The slab out of which this effigy has been sculptured is coffin-shaped, wider at the upper part than at the lower, and probably is of the fourteenth century. This effigy at Furness Abbey is illustrative of that of Avon Dassett; for the mode of wearing the stole over the left shoulder, with the extremities hanging down on the right side, was peculiar to the office of deacon, and is alluded to by Durandus, who, in treating of this office, tells us that the stole was placed upon the left shoulder—"Supra sinistrum humerum stola imponitur." The book represented is evidently that of the Gospels; for the same writer tells us that, when the deacon was ordained, there was delivered to him a stole and a book of the Gospels. In a Manuscript Pontifical of the latter part of the fifteenth or early part of the sixteenth century, but which does not, probably, materially differ from the Pontificals of an earlier age, the bishop, at the ordination of a deacon, is represented as putting the stole over the left shoulder of the deacon and adjusting it under his right arm—"Hic episcopus sedens cum mitra ponit stolam supra humerum sinistrum, reducens eam sub alam dextram," &c. He (the bishop) is also represented as delivering to the deacon the book of the Gospels—"Hic tradit episcopus librum Evangeliorum."

In these two effigies the dalmatic is represented as worn on the one, but not on the other; and this singularity may thus be accounted for:—Although the dalmatic was worn over the alb by deacons, and the tunic was worn over the alb by sub-deacons, there were certain occasions on which neither the dalmatic nor tunic were thus worn. For, as Durandus writes, "Non ergo dyaconus dalmaticam nec subdiaconus tunicellam in diebus jejuniarum in officio misse portant." The maniple worn over the left arm was a vestment common to the various orders of the Church, from the sub-deacon upwards; for, at the ordination of the sub-deacon, the bishop placed the maniple on his left arm, as appears by the Pontifical—"Hic episcopus sedens mittit manipulum in brachium sinistrum." The difference in the wearing of the stole between the priest and deacon is alluded to by Durandus. Of recumbent sepulchral effigies of priests, those at Hillmorton, Stoneleigh, and Kington are worthy of notice. These are represented in the vestments worn at the celebration of the Eucharistic Sacrifice, in the amice, alb, stole, maniple, and chesible. In Newton Regis Church there is a very curious monument of this era, consisting of a low tomb or slab rudely sculptured in low relief under a sepulchral arch in the north wall of the chancel. It represents in a trifoliated compartment the busto of a priest, with the missal or breviary on one side and a chalice on the other; above are angels waving thuribles, with the conventional representation of angels conveying a soul to heaven in the likeness of a nude figure in a sheet. Two acolytes bearing tapers appear beneath the busto, whilst at the foot of the slab is sculptured the *Agnus Dei*, or symbolical representation of our blessed Lord under the type of a lamb, and at the head of the slab the *Spiritus Sanctus* or Holy Ghost in the form of a Dove.

In Polesworth Church is the very curious, and perhaps unique, sculptured recumbent effigy of a

prioress of that establishment, a Benedictine nunnery. This is the only sculptured recumbent effigy of an abbess to be met with in this country.

There is in the church of Orton-on-the-Hill, Leicestershire, anciently a chapel below to the Abbey of Merevale in this county, the recumbent effigy of a Cistercian monk, one of the abbots, possibly of Merevale, and probably removed from the Abbey Church of Merevale to Orton on the suppression and destruction of the Abbey Church. It represents him in the *Cappa clausa*, or close cowl, with the mozetta and hood attached to it thrown back over the shoulders, whilst on the head is worn the coif or close-fitting skull-cap called the *biretum*. This effigy Mr. Bloxam considers unique.

There is one more interesting monument and effigy of the fourteenth century. This is a rich high tomb, placed beneath a very rich canopied arch, at Cherrington Church. On the north side of this tomb, which stands between the nave and eastern part of the north aisle, is a drain or piscina into which the priest poured the water with which he washed his hands during the celebration of mass. This piscina, forming part of the monument itself, is a very curious arrangement not met with elsewhere; it is, however, indicative of the fact that the east end of the north aisle had been converted into a chantry chapel. The recumbent effigy on this tomb is very curious, and exhibits a singular specimen of the civil costume or ordinary dress of a gentleman, frankelin, or squire of a parish in the fourteenth century. On the head, and covering the shoulders and breast, is a kind of tippet, combined with a hood very like the modern cape, and called the *caputium*. The terms "cote" and "hood," two of the articles of apparel, are mentioned in *Piers Plowman* Crede, written in the fourteenth century, and also in the poems of Chaucer.

"Boscobel, and the Escape of Charles II." By the Rev. G. Dodd.—The paper opened with an allusion to the remarkable events which occurred at Worcester, and remarked that it was much to be regretted that historical truth had been violated by Sir W. Scott in his novel of "Woodstock." It was on the evening of Wednesday, the 3rd of September, 1651, that the king, with a dented breastplate and broken plume, dirty and breathless, stood upon the low stone bridge which spans the river Teme, and rode out of St. Martin's Gate in the midst of Leslie's cavalry, and accompanied by the still splendid retinue of 60 adherents, after the battle which Cromwell, in his letter to Mr. Speaker Lenthall, described "as stiffe a contest for four or five hours as ever I have seen." The safety of the royal personage became the subject of grave consideration. His first design was to proceed to London; but, having been frustrated by the vigilant watch his enemies kept, he went northwards. Passing Barbourne Bridge, and getting on to the banks of the Severn, the party dashed into the ford at Hawford Mill, and shortly afterwards made Kinner Heath. So dark was the night that their guide, Richard Walker, one of Lord Talbot's troopers, hesitated in what direction he should proceed. In the midst of the silence which prevailed, Lord Derby, remembering White Ladies House, in which a few weeks back he himself had found a refuge, said to his royal master, "If you can reach the borders of Staffordshire, there is a place of concealment where an army may seek for you in vain." Captain Giffard answered, "I will undertake to guide his Majesty to Boscobel before daylight." After many escapes, at break of day on the following morning the king's horse was led up to the hall at White Ladies. The Pendlles were taken into the inner parlour by Lord Derby, who thus addressed them: "This is the King; have a care for him, and preserve him as you did me." Preparations are again made to move farther northwards. The buff coat, with its emblazoned star, worn in the war, was taken off; the garter, with its brilliants, was unbuckled; the George of Diamonds and blue riband were unstrung from his neck; the jewelled watch was entrusted to the care of Lord Wilmot; the last vestige of the Court was scattered; and, instead of the youthful monarch of England, there appeared simple Will Jones, attired in Mr. R. Pendell's old suit and leather doublet, and Edward Martin's steeple-crowned hat. His long black hair was cropped to the true Roundhead style; and, in order to further disfigurement, his hands and face were smeared over with soot, a wood-bill thrust into his hand, and he then plunged into the thickest part of the Coppice Wood. Then the news came of the enemy being near; and, while he mused upon what steps were advisable, Leslie's horse were cut to pieces by the enemy, and Lord Derby and others

were taken prisoners. In the midst of his reveries the king was startled by the appearance of Pendell's sister, who had brought him a blanket, a mess of milk, and eggs. In reply to the question—"Good woman, can you be faithful to a distressed cavalier?" she said, in true womanly affection, "Yes, sir; I will rather die than discover you." In the evening he set out with a guide for Madeley, intending to reach the Welsh coast; but, when he reached the house of Mr. Wolfe, he learned that the bridges were all guarded and the ferry-boats all secured. They therefore, after staining their hands with walnut-leaves, took refuge in the forest of Boscobel; and there, in a large pollard oak, Charles and Colonel Carlos remained concealed the whole day. In the evening they set out for Morley Hall, where they arrived at midnight, and were hospitably received by Squire Waldegrave, Lord Wilmot, and Father Huddleston, who, thirty-four years afterwards, was ushered into the royal chamber at Whitehall to administer to the dying monarch the last rites of the Church of Rome. The next day Charles remained concealed in a small room over the hall, which during the day was surrounded by Parliamentary troops, and the fugitive king barely escaped being taken by the celebrated priest-catcher Southall. In the evening the king and Carlos again set out, and, after a dark and difficult ride, reached Bentley Hall in Staffordshire. There the king slept in the servants' apartments, and early next morning, mounted on a stout cob, with Miss Lane on a pillion behind, resumed his perilous journey, disguised in a suit of homespun, and called by the plebeian title of Bill Jackson. On the borders of Warwickshire the horse lost a shoe; and, whilst the village blacksmith shod the nag, Charles chatted with him respecting the news, and said that, if Charles Stuart was taken, he deserved hanging more than all the others; upon which the smith told him that he spoke like an honest man. At Wootton they encountered some Parliamentary horse; but, on the production of Miss Lane's passport, they opened right and left, and allowed them to pass. Through Stratford-on-Avon they rode on to Longmarston, where, hearing the approach of soldiers, the cook set the king to wind up the jack; and, when he peeped round at the soldiers who stood at the door, she struck him with the basting-ladle, adding a not very complimentary injunction to attend to his work. This house is still to be seen, and retains the name of Old King Charles's House, and the veritable jack still remains suspended in the kitchen.

"On the Concentric Circles on Rocks in Northumberland." By Dr. Collingwood Bruce.—These curious incised markings abounded upon the rocks in the hills of the north of Northumberland, consisting for the most part of a circular depression, surrounded by concentric circles. Considerable variety of form, however, existed, and his Grace the Duke of Northumberland, conceiving that the examination of them by the learned might eventually contribute some valuable information respecting the early inhabitants of the country, had given directions to have the whole of those found in Northumberland drawn and engraved. By the kind permission of his Grace, Dr. Bruce exhibited a number of the original impressions taken, and also specimens of the engraved plates. That these rude incisions in the stones belonged to the period of the ancient Britons, Dr. Bruce contended, was evident from the fact that they existed on stones of ancient cists, or on the surface of rocks in the immediate vicinity of ancient British camps and villages. He had recently examined extensive groups of these markings in Argyleshire, where there were no Roman remains. In endeavouring to find out the meaning of these inscriptions it was desirable to ascertain the circumstances with which they were associated. They seemed to have some relation to the burial of the dead, being found on grave-stones, in some cases, and in other cases carved upon the native rocks where numerous graves were found to exist in the vicinity. In Argyleshire he had found them on standing stones, at the base of which burials had taken place. As to the precise meaning of these hieroglyphical marks it was hardly safe to hazard even a conjecture. Some persons thought they were plans of camps; but they bore no resemblance to the camps near to them. Others, again, thought they were simply indicative of eternity; some that they were astronomical references, and others that they related to sun-worship. "Notes on the Domesday Book for Warwickshire," by Mr. C. Twanley.—The author, being interested in the history of Dudley Castle, standing on the



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confines of the counties of Worcester and Stafford, and not far from the northern borders of Warwickshire, investigated the nature and extent of the lands held by William Fitz Aesculf, the owner of the castle at that time, and found some curious mistakes in the Domesday survey, which misled Sir William Dugdale in his history of Warwickshire, and Sampson Erdeswick in his history of Staffordshire. These mistakes form the subject of the present paper. Many mistakes arose from the confusion of the county boundaries, and also from many places being actually transferred, after the Conquest, from one county to another. The variation in value between the time of Edward the Confessor and the period of the compilation of Domesday is very remarkable; for, whilst Fitz Aesculf's lands had decreased from 43 pounds to 25 pounds 61 shillings, the Stoneleigh lands had increased from 30 pounds 51 shillings to 44 pounds one shilling between the two periods. Sir William Dugdale infers the existence of a church wherever a presbyter or priest is mentioned in the survey; and, to strengthen this inference, it may be remarked that, in the cases of Stoneleigh, Ryton-on-Dunsmore, Wolston, and Church Lawford, in each of which there was a presbyter mentioned in Domesday, there are remains of Anglo-Norman architecture in the churches at the present day. In several places in this county there are three values given instead of two. In Domesday, as is well known, the value of the land in the time of Edward the Confessor, and its value at the time of the compilation of the survey, are stated. But here an intermediate value is introduced, and it is always less than that of Edward the Confessor's time. From this point of depression it rallies, and more than recovers itself by the time of the survey, and generally reaches a value beyond that of the Confessor's time. It is difficult to account satisfactorily for these fluctuations, or to know the reason why they were recorded; but the statement regarding the one hide of land in Harberbury, which belonged to the church of Coventry, that was wasted by the king's army, "*vasta est per exercitum Regis*," may be the solution of the difficulty, which indeed may be further explained by a passage in the Saxon Chronicle.

"On the Ancient City of Cassivelaunus." By Mr. Sharpe.—Having stated that this ancient British city included the present town of St. Albans, the writer explained that he was induced to make investigations in consequence of coming upon a remarkably deep ditch, called Beech Bottom, which was upwards of a mile in length, and not unlike an extensive railway cutting, with earth thrown up into a wall, chiefly in the direction of St. Albans. Its depth was from twenty to thirty feet, and its banks were covered with wood. It was so obviously a military work that he instituted investigations to discover its nature and extent. Except at Beech Bottom, the ditch had been very much filled up, and the tillage to which portions of it had been subjected had given it the appearance of naturally sinking ground. From the west end of Beech Bottom it met the river Ner, opposite to St. Michael's Church, which formed its north-western limit. Its south-east side commenced at Sapwell Mills, on the same river, passed by Camp House, then turned to the north, crossed the Hatfield Road, and joined the northern end of Beech Bottom and the Sandridge Road. He considers it possible that it may be one of the boundaries of the town of Cassivelaunus; and, if so, no work of art in the British Isles could boast a greater antiquity.

"On Foreign Mosaics, especially upon those found at Halicarnassus, Carthage, Italy, Pompeii, France, Spain, Germany, and Switzerland." By Dr. Wollaston.—Disclaiming at the outset any intention of offering an elaborate address, the author called attention to some very elaborate illustrations copied from the original mosaics now in the vault of the British Museum—interesting works of art, unknown to the public. The drawings exhibited were faithful illustrations of the ancient original works. Having briefly referred to the discovery of the Halicarnassus mosaics near to the tomb of Mausoleus in different chambers of the palace, he stated that in all probability they were constructed about 450 years before Christ. A degree of imperfection in the design and execution of some of them was an attestation in support of their high antiquity, for they were wanting in that high finish and harmony which characterized works of a comparatively modern date. Perspective and proportion were alike disregarded; the figures upon horseback were clumsily seated; a hare being hunted by a hound was observedly represented as turning round its head and staring at its swift and merciless enemy; and many similar errors of an

equally ludicrous character were found perpetrated. After referring to the evidence in support of the idea of progressive developments, the lecturer pointed out in detail the pictorial illustrations which he had procured, explained the features they represented, and described the favourite subjects which the authors generally chose—the seasons, fishes, and marine animals. In the celebrated and beautiful specimens found near to Lyons the seasons were symbolically dealt with, being represented by nymphs riding upon a stag, a panther, a bull, and a goat respectively. Again, a new idea was found in the mosaic of the catacombs of Rome. There a stag-hunt denoted Spring, a lion-hunt Summer, a leopard-hunt Autumn, and a wild-boar hunt Winter. In some other mosaics a different kind of symbol was chosen: Spring was a female with a white lamb and a basket of flowers, Summer a female clothed in a green vestment, with the lower portion of violet, her hair yellow, and holding a sickle in her hand, and Autumn was a female with a basket of fruit. The author dwelt, in conclusion, upon the mosaics of Italy and France.

"On the Portraits, Bust, Mask, and Monument of Shakespeare." By Mr. E. T. Craig.—The author contends that the monument at Stratford was modelled after a cast taken from an un-intellectual person in vigorous health. The upper lip was without a moustache, and bunglingly supplied by the tomb-maker from his own fancy, curled up to make it look pleasing and picturesque. That, as the Chandos portrait has no reliable pedigree prior to the time of Betterton, and has been repeatedly "touched up" and "improved" by Sir Joshua Reynolds and others, it cannot be relied on as a likeness of the poet. The Droeshout portrait the author considers too narrow for the proportions and for the head of a poet like Shakespeare, although some features have a strong family likeness to the bust at Stratford and some of the descendants of Joan Hart, the sister of Shakespeare.

The portrait of Jansen, he considers, is the most reliable likeness of the poet. Mr. Craig showed that Jansen was in England at the time the portrait was painted, and that Horace Walpole was in doubt about his information in stating the artist began to put his name to his pictures "about" 1618. Malone had one marked 1611. The whole form, complexion, and physiognomy, the facial and cranial contour of the portrait agrees with the mask and what is known of Shakespeare's complexion.

The discovery of a portrait of Susanna Hall, daughter of Shakespeare, would, if genuine, help to solve the difficulty as to the genuineness of the bust at Stratford or the mask said to be taken after death and now in the care of Professor Owen. Both cannot be true. Nor can the Chandos be a likeness if Shakespeare was fair and organized like the Jansen picture.

## THE COMET.

THE comet discovered by Tempel on the 5th ultimo is now distinctly visible to the naked eye, and, for many reasons, is an interesting object. Mr. Hind, in a letter addressed to the *Times* on the 30th ultimo, remarked that, on the morning of that day, the nucleus was as bright as a star of the fourth magnitude, and the tail about two degrees long, though somewhat faint, the real diameter of the nebulosity surrounding the nucleus being upwards of 110,000 miles.

The comet will soon travel at a "desperate" pace, the nearest approach to the earth occurring at the time of inferior conjunction, on the evening of the 8th. If the tail then extends 10,000,000 miles (which at present appears doubtful), its axis will pass north of the earth at a distance less than the semi-diameter of the moon's orbit; so that, with moderate breadth, the earth would be swept by it. *This would occur at the time of the earth's entrance into the denser part of the zone of August meteors.* Observations made on the 2nd instant showed that the tail had not much lengthened, though there is still time for it to do so before the 8th. The earth is now doubtless exercising a considerable influence upon the comet.

M. Frischau, by combining observations made on the 9th, 14th, and 21st of July, has calculated the following elements, which more correctly represent the comet's path than the first set obtained:—

Perihelion passage, Aug. 16<sup>h</sup> 25<sup>m</sup> 56<sup>s</sup>. Berlin mean time.  
 $\pi$  . . . . 244° 54' 15" } Appt. Equinox,  
 $\Omega$  . . . . 94 19 8 } July 15.  
 $i$  . . . . 178 8 15  
log.  $q$  . . . . 9.957540

From these elements the following ephemeris has been constructed:—

Aug.	8	R.A.			Dec.			Brightness.
		H.	M.	S.	°	'	"	
Aug. 8	8	58	34	+	29	35.1		225.9
10	11	44	9		11	13.7		141.2
12	12	53	18	+	0	4.2		61.5
14	13	24	23	-	5	7.5		31.3
16	13	41	25		7	54.7		18.9
18	13	52	0		9	36.2		12.3
20	13	58	57	-	10	43.9		8.6

Brightness on July 9=1.

M. Tietjen has communicated elements and an ephemeris to the *Astronomische Nachrichten* differing considerably from the above, especially in the Declination.

## SUTURE OF THE MEDIAN NERVE.

AT two recent meetings of the French Academy M. Laugier gave an account of a case recently brought before him in which the median nerve, entirely divided in an accident which shattered the forearm, was joined again in a most satisfactory and quite novel manner. Its lower end, about two and a-half centimètres in length, was found free and floating in the wound above the annular ligament; but, its upper end not being discoverable, it was determined to seek for it by dissection. The patient was put under chloroform, and an incision was carried from the middle of the wound along the forearm, so as to expose the median nerve. A suture was passed through the nerve at twelve millimètres above its upper end, and then through its lower end, the two cut surfaces of the nerve being then brought into contact without the exertion of any violence, one end of the ligature being cut off, and the other left hanging from the angle of the wound. No pain of a remarkable character or accident referable to the suture of the nerve ensued. The traumatic fever and inflammatory condition of the wound and arm were not greater than might be expected from such an injury. Even on the evening of the day of the operation the sensibility had become somewhat re-established, and next day it was so in a remarkable degree; and the opposing movement of the thumb, which had become impossible after the accident, could now be effected with ease. A week after the operation the improvement continued, although the acuteness of the sensation was not yet quite restored.

M. Laugier asks whether this practice does not deserve consideration, as being preferable to the ordinary one of merely favouring the reunion of the ends of divided nerves by mere position, a greater or less number of venous tubules being reproduced amidst the cicatricial tissue. His general conclusions are:—1. After the suture of a divided nerve, the sensibility and movements of the parts to which it is distributed may become re-established in a very notable degree in the course of a few hours. 2. This re-establishment is rapidly progressive. 3. It is successive—that is, tactile sensation and movements are obtained prior to certain sensations, such as that of pain and temperature. 4. The suture does not give rise, at all events when performed as indicated above, to special suffering, nor necessarily to severe nervous accidents—a fact, indeed, already proved by the accidental ligature of nerves with arteries. 5. We may admit into surgical practice the ligature of nerves of a notable volume, the division of which interferes with the sensibility and movements of parts of more or less extent.

In M. Laugier's last communication (July 18) he describes what happened after the thread which joined the two ends became detached. This happened on the twelfth day after the operation, the thread having cut through the portions comprised between its two insertions, and given rise to inflammation of the sensitive fibres, the motive fibres resting intact.

## DE LA RIVE ON THE PROPAGATION OF ELECTRICITY IN RAREFIED ELASTIC MEDIA.

IN the last part of the *Mémoires de la Société de Physique et d'Histoire Naturelle de Genève* which has reached this country is a paper by this distinguished physicist, a translation of which has recently appeared in the *Electrician*.

M. De la Rive, after fully describing the apparatus employed, remarks that, in studying the general phenomena which the transmission of electricity through rarefied gases presented, it was found that, although, when the circuit was composed of good conductors, the rapid reversal of the current caused no deviation of the galvanometer, on the contrary, the circuit was interrupted when having to pass through a bad conductor, such as a rarefied gas—the direct current, under such circumstances, being alone



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transmitted, so that the direction of the induced current which traversed the gas was the same as the inducing one.

The pressure at which a discharge of a given intensity commences to traverse a gas varies not only with the gas and its degree of rarefaction, but also with the dimensions and form of the vacuum tube employed. Also, *the discharge does not pass immediately after the electrodes are placed in connexion with the coil.* A certain time is required, which increases with the resistance, from whatever cause that resistance may arise. Thus, in a tube 30 to 50 centimètres long, several minutes are required, however rarefied the gas may be. When once the current has passed, however, the passage becomes more easy, and, if the density of the gas be increased, it does not divert the passage of the current. The Professor thinks, from these and other facts which he mentions, that the gaseous matter opposes a certain *inertia* to affect the peculiar disposition which the passage of the current induces, and which is determined by the tension preceding transmission.

Some numerical results are given to show the general truth of these observations, and the paper proceeds to deal at some length with the well-known stratification of the electric spark. It is remarked that the transmission of electricity through the tubes determines a movement in the particles of the gas, and a movement which seems to be an impulse emanating from the negative electrode. De la Rive asks whether this can be attributed to the static electricity with which the molecules are charged, and which augments their inherent repulsion? The luminous aurora which surrounds the negative electrode proves that at equal tensions the negative electricity issues more readily than the positive from the metallic electrode; therefore the portion of the surrounding medium nearest the negative electrode should be more charged with static (negative) electricity than the part of the rarefied gas near to the positive electrode. It is not, therefore, surprising that the molecular repulsion of the gas and its consequent rarefaction are greater in the neighbourhood of the former electrode. Why, however, negative electricity diffuses itself more readily than positive, under like conditions, is still a mystery.

The next section of M. De la Rive's memoir deals with the practical phenomena presented by the stratification, which he has studied in a new manner in order more effectually to observe the resistance to the transmission of the electricity in the different portions of the tube. He uses two small discs of platinum, 7 millimètres in diameter, and each fixed by a point in their circumference to the extremity of a platinum wire in a glass tube, in such a manner that the discs are preserved in a state of parallelism at a distance of 3 centimètres. The two discs are firmly held together and perfectly insulated, except as far as regards the wires soldered to their circumference, the extremities of which can be placed one by one in communication with that of the galvanometer. The apparatus is so arranged that the two discs of platinum can be introduced in the stratification, either cutting it transversely or with their centres situated in its axis. They can thus be introduced in any part of the stratification, take up the intensity of that part, which will be smaller as the conductivity of the interval from the derivation of the current is greater, and thus measure by the deflection of the needle of the galvanometer the exact intensity of the part examined.

The following table will conveniently show the result of an experiment of this kind in nitrogen and atmospheric air:—

## INTENSITY OF DERIVED CURRENT.

Pressure.	Discs near Positive Electrode.	Discs near Negative Electrode.
6 mm.	70°	18°
4 mm.	40°	8°
2 mm.	18°	3°

and in hydrogen—

## INTENSITY OF DERIVED CURRENT.

Pressure.	Discs near Positive Electrode.	Discs near Negative Electrode.
15 mm.	90°	90°
6 mm.	82°	65°
4 mm.	52°	2°

It thus appears that the intensity of the derived current diminishes with the pressure; but the diminution of the derived current, and consequently of the resistance, is much greater when the discs are placed in the darker portion near the negative electrode.

M. De la Rive, while dealing with this subject, points out the enormous luminous and calorific power of electricity, by means of which hydrogen reduced to a pressure of 1.5 millimètres becomes not only luminous, but heated to such a degree

by the passage of electricity that in two minutes the temperature of a thermometer with a cylindrical reservoir is raised some three degrees. An analogy is also insisted upon between this finely-divided matter and that of comets.

The last part of this memoir, which our space compels us to analyse so imperfectly, deals with the influence of magnetism on the various stratificative phenomena dealt with in the other parts of the paper.

M. De la Rive's researches on these subjects comprise two series of experiments: the first in which the electro-magnet is placed outside the rarefied gas; the second in which the soft-iron magnet is situated in the rarefied gas itself. The experiments of the latter class have been made by the apparatus recently described in these pages as having been exhibited at the Royal Society Soirée. Many elaborate series of experiments made by both apparatus are described; all the phenomena observed show, in a very striking manner, as M. De la Rive points out in conclusion, the molecular differences which the various media, even at an extreme degree of rarefaction, present among themselves. Thus, in hydrogen, although this gas is a very good conductor, the electric jets can only obey with great difficulty the action of the magnet, possibly on account of the very small density of the gas.

In air and nitrogen the matter is very different, and more altered still when the gases are mixed with aqueous vapour. The singular property which the jet has of subdividing itself into several small distinct ones, instead of disappearing under the magnetic influence when the medium contains a greater or less quantity of vapour, would seem to indicate that there is more cohesion in the vapour than in the gases properly so called, if indeed one can employ the term cohesion when the particles are so incoherent. There remains, however, a question whether this division into jets be an optical illusion due to the very rapid succession of jets not simultaneously issuing from different points.

M. De la Rive concludes this admirable and very suggestive addition to our electrical knowledge with the following remarks:—"It is evident that the study of the stratification of the electric spark, and of the action of the magnet on the discharges in different gaseous media, shows in these media differences which can only arise from a difference in their molecular constitution. Density particularly would seem to have a great influence on this class of phenomena, since we see hydrogen manifesting them in such a feeble degree, while aqueous vapour, and especially the vapours of alcohol and ether, presents us with them in such a remarkable manner. The constitution of elastic fluids, which more or less resists the transmission of electricity, doubtless plays a part. It is not, therefore, impossible that we shall be able, in a more detailed and profound study of these phenomena, and especially of those which relate to the action of the magnet, to find a means of obtaining some new facts relating to the physical properties of bodies, and the manner in which electricity itself is propagated in them."

ERRATA.—In our last number, p. 140, col. 1, line 26 from bottom, "geological" should read "zoological." In col. 1, p. 142, the word "not" should be inserted before the words "a matter of exactness," in the 17th line from the top.

## SCIENTIFIC NOTES.

ALVAN CLARKE'S 18½ inch refractor, purchased for the Chicago Observatory, is to cost, including transportation and mounting, 18,187 dollars, and to be finished in June, or some time before the tower is ready for its reception. The tower is to be octagonal in shape, 35 feet in diameter, and 100 feet high to the hemispherical top. Another tower also is to be erected for the meridian circle.

THE Museum of Comparative Zoology at Cambridge, under the direction of Professor Agassiz, is making rapid progress in the enlargement of its collections and the arrangement of the specimens. The additions during the year 1863 are, according to *Silliman's Journal*, as follows:—

	Species.	Specimens.
Mammals,	117	206
Birds,	820	1676
Reptiles,	183	1984
Fishes,	630	4537
Insects, Between 2000 and 3000	Nearly 17,000	
Crustaceans,	273	3042
Molluscs,	1443	33,504
Echinoderms,	240	1912
Aculephs,	40	175
Polyps (and Corals),	125	1006

It is also doing much work in investigation, and in exchanges with other institutions, both European and American. The Museum has a grant from the Legislature of Massachusetts of 10,000 dollars for the publication of an illustrated cata-

logue, the first part of which is already in the press. An important feature in the Museum is the collection of diagrams and drawings of minute species, or of those that lose their form in alcohol, on which Professor Agassiz remarks as follows:—

"For many years past I have caused diagrams to be drawn to illustrate more fully those specimens in the Museum the characteristics of which are not easily preserved in the usual mode of exhibiting objects of natural history. Many animals are so very small that, unless they are magnified, their peculiarities are not readily perceived; others contract so much when preserved in alcohol, or lose their natural form and colour to such an extent, that they appear like shapeless masses in the jars in which they are put up; still others are so delicate in their structure that they can hardly be preserved at all. It appeared nevertheless desirable that all these objects should be exhibited to the eye of the student as fully as the largest animals, which, from their very nature, may easily be preserved either whole or in parts. The simplest way to attain this end was to have enlarged drawings made of all these objects, either from living specimens or copied from works not readily accessible to the students of natural history, in which satisfactory illustrations may have been published. Many hundreds of these diagrams have already been made by my friend Mr. Bourkhardt, some of which are now on exhibition in the Museum; and, in a few weeks, every available space in our public rooms will be occupied by those which thus far have remained in portfolios. This will greatly add to the interest of our collections and form a novel feature in the Museum, which I have no doubt will soon be imitated by others."

THE Society of Engineers have recently issued their volume of "Transactions" for 1863, the papers, printed in *extenso*, being—Nursey, "On Steam-boiler Explosions;" Zerah Colburn, "On the Relation between the Safe Load and the ultimate Strength of Iron;" G. G. Page, "On the Construction of Chelsea Bridge;" C. Sanderson, "On the Bombay, Baroda, and Central India Railway;" F. Wise, "On Signalling for Land and Naval Purposes;" Warren, "Steam Navigation for the Indus;" W. Roberts, "Steam Fire-Engines and the late Trials at the Crystal Palace." This statement of titles of papers and names of authors is the best recommendation we can give to the volume. We may mention, however, that several of the papers are profusely illustrated, and the discussions on all of them are fully reported—a fact which adds much to their value.

PROFESSOR HILDEBRAND of Jena has received the appointment of Director of the Gemeinschaftliche Statistische Bureau of the Saxon duchies, which has just been founded in that university.

## SCIENTIFIC CORRESPONDENCE.

## ON A RECENT FALL OF MANNA IN ASIA MINOR.

29 July, 1864.

I HAVE received a letter of the 14th instant from my distinguished friend M. Haidinger, of Vienna, in which he thus alludes to a recent so-called *fall* of manna in Asia Minor.

"Baron Prokesch-Osten, the Austrian Intendant at Constantinople, sent me lately (6th July) a portion of this manna, which fell with a gust of rain at Charput, north-west of Diarberkir, in Asia Minor, and I have prepared a communication thereon, which is to be read to-day before our Academy of Sciences. Though not quite unknown, such falls of manna certainly deserve more attention than has hitherto been bestowed upon them. It is well known that the substance of them is a lichen, the *Paramelia esculenta* of Pallas, who found it in the steppes of the Kirghis, and described it. Parrot and Ledebour afterwards noticed it. A good account of this lichen was given by Professor Edward Eversmann, of Kazan, who likewise examined it in the Kirghis steppes. These falls are now known to extend far to the west, crossing the Caspian Sea, to Van, Diarberkir, Malatia, and Jenirchehir. There was a fall at the last-mentioned place in January 1846, of which Dr. Reissek gave an account at one of the first meetings of our 'Freundes des Naturwissenschaften.'

"Eversmann had observed that these bodies, having much of the form of mulberries or raspberries, are always perfectly detached, and grow larger from the moment when first observed, extending themselves on all sides. In the specimens sent to me by Baron Prokesch-Osten I found, however, that a good many of them are really attached to a stony support of pretty large greenish granite, sandstone, and a marly limestone of tertiary aspect. I have not, however, as yet sufficiently examined all the specimens.



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"This manna is ground into flour, and baked into bread; the Turkish name of it being *Kudert-boghdaasi*, which means wonder-corn or grain. Though used as a bread, its composition is remarkable; for it contains more than 65 per cent. of oxalate of lime, whilst, on the other hand, it has within it 25 per cent. of amylaceous matter."

I may observe that this amylaceous matter, which is allied to starch, and, according to Berzelius, Iceland moss, contains 80.8 per cent. of it. It would appear, indeed, that several species of *Lecanora* are eaten by the nomades of the desert in Asia besides the *Paramelia esculenta*.

On receiving the interesting letter of M. Haidinger I consulted the valuable "Dictionary of the Bible" edited by Dr. W. Smith, and did not find under the name of "Manna" any allusion to the authors who have described it as a lichen. As the appearance of the manna in question was preceded or accompanied by a fall of rain, is it not probable that moisture, combined with a peculiar state of the soil, occasioned a sudden growth of the lichen (just as mushrooms spring up) rather than that the lichen should have fallen in the rain?

I do not here allude to the exudations from various trees and shrubs of the East described by Avicenna, Burchhardt, and Rauwolf, as noted in the "Dictionary of the Bible;" for none of these substances, though called manna, and used in medicine, can be supposed to be the substance mentioned in Holy Writ; whilst the manna spoken of in this letter, as analyzed by M. Haidinger, seems to come into the same category as the *Man-hu* of the Hebrews, who gave it that name, or "What is it?" from the sudden appearance of a thing previously unknown to them.

RODERICK I. MURCHISON.

#### UTILIZATION OF THE DARK RAYS OF THE SPECTRUM.

2 July, 1864.

THE question whether the light of burning magnesium, or even whether the electric light, may find any really economic application, must, if the data now announced be accurate, depend entirely on whether means be taken to utilize a more considerable portion of their rays than are naturally visible to us; for the portion so visible, or directly available to any end save night photography, seems plainly a minority—and in the magnesium a very small minority—of the whole light emitted (I use the term "light" in its widest sense, having always rejected the distinction of "light, heat, and actinism" as a most unphilosophic bit of sciolism, no experiment having ever given a reason for regarding any ray whatever as not "heat" to all the media absorbing it, or not "light" to some animals, indeed to any beside man, or not "actinism" to some chemical process as important in the world as silver-darkening). Now the discovery of fluorescence by Prof. Stokes gave us beforehand the means of utilizing, or making illuminative to us, rays that are produced—as it appears the majority of the light of these two sources is produced—in a form dark to us, or not directly available as light, and, moreover, incapable of passage through glass. To this end, in the case of the electric arc produced, as it seems likely to be preferably, in a liquid, the liquid should be (provided such can be found not too liable to electrolysis) a fluorescent one, as a solution of quinine. But, in the case of the magnesium-wire burning, or the electric light in air, a small chimney hollowed out of quartz should enclose the flame, and the space between the quartz and an outer glass be filled with the fluorescent solution. The crystal chimney cannot (mechanical considerations apart) be too small, as its outer surface will become the main visible source of light, the real source only shining as a star within a nebula, and the rays that penetrate the quartz as dark light—to coin a Hibernicism—latent or dark to us, being by the liquid converted into man-illuminating light, and as such retaining that character through, and emerging from, the external glass, instead of becoming heat thereto, and lost to us, as the greater part of it must be when these illuminators are merely placed within glasses.

E. L. GARBETT.

#### ART.

##### PHOTOGRAPHIC EXHIBITION.

IF the progress and prospects of Photography should be estimated by this, the tenth Exhibition of the Photographic Society, they would appear to be very unsatisfactory indeed. It is decidedly the least interesting display that has

yet been set before the London public. There is no new application of the principles of the art, nor is there anything remarkable in the practice or manipulation of those whose specimens make up the contents of the Exhibition. As compared even with that of last year, the present collection is dull and dreary in the extreme. Surely the Council might have exercised a little more supervision over the admission of the specimens, and saved us from being tormented with frames full of *cartes de visite*, as though we were not surfeited, *ad nauseam*, with similar wares at every turning. In an exhibition under the direction of a constituted body like the Photographic Society we look for something more than we can see in every shop-window. In previous exhibitions we have been able to form some idea of the condition and prospects of the art both here and on the Continent; but, in the present one, we see nothing more than may be readily noted in a walk down Regent Street on any day in the week.

The removal of the Exhibition from the gallery in Suffolk Street to the small gallery in Pall Mall belonging to the Female Artists has been imposed upon the Society by the change of their season from winter to summer; but still we think the removal is unfortunate for its prestige. It is suggestive of a collapse when we see that the display is not only a poor, but a very small one; and, indeed, there are many indications that the issue of the battle which has been waged for so many years between Photography on the one hand and intelligent Art on the other is about to be decided in favour of Art, and that Photography must subside into its proper and most useful place as the handmaid of Art.

The rage for *cartes de visite* is sensibly abated, and we now see, cropping up in the shop-windows, admirably-coloured French photographs from the pictures of Meissonnier and other able painters, the production of which we take to be a sign of an improving public taste. The present Exhibition is the only place wherein we find no traces of what is doing abroad—no examples showing the value of the process in reproducing rare and original works—no good specimens of its application to Government purposes, the only contribution from the Government photographer being a single plate illustrating the effects of shot and shell upon iron armour-plates. Where are we to look for the productions of the fine lenses of Venice, of Rome, and of Switzerland? How are we to know what has been done lately in the way of copying drawings and manuscripts? What is being done by photographers in Virginia on the battle-fields?—what in India, China, at the Cape, in Algeria? The tenth Exhibition of the Photographic Society tells us nothing of any of these matters. The Council have provided several frames of *cartes de visite*, some hideous enlargements from these, some small equestrian portraits, and such ordinary landscape studies as we have seen for many years past; add to these a very imperfect collection of Indian photographs by Mr. D. H. Macfarlane, some ordinary English reproductions of foreign places, and some specimens of photo-lithography by Mr. W. Toovey, and we have brought together a collection forming the poorest exhibition the Society has yet set forth.

The amateur exhibitors appear to have contributed some of the most interesting specimens in the room. Mrs. Cameron sends some studies of heads, produced by the adoption of Mr. Wynfield's method, which are very good: among these are portraits of Holman Hunt and Henry Taylor. Mr. Wynfield's portraits of artists are now well known, although none of them are to be seen in this Exhibition; and Mrs. Cameron's photographs are only inferior because her artistic knowledge is inferior to that which is the chief characteristic of those produced by her master. Lady Hawarden, whose pretty studies we noted last year, has improved upon them, and contributes some "Studies from Life," beautifully arranged under natural effects of light and shadow. Eight views of Burnham Beeches, from the lens of the Honourable H. W. Vernon, may be noted as being more agreeable and more apparently natural than the generality of landscape studies in the room, which are the result of perfectly accurate focussing and faultless manipulation.

We take Mr. Bedford's views to be amongst the best examples of what is called good photography; but, although they give abundance of detail, they fail to express, in any appreciable degree, the more important effects of atmosphere. Lieut.-Col. Verschöyle has made some attempts to photograph atmospheric effects—not altogether without success; but the powers of photography are at present limited in this direction, so far as we know, and we are only reminded of the suggestiveness and

mystery of nature by impressions which, photographically speaking, are failures. After all, the process, invaluable though it be as an aid to the artist, conveys a very limited amount of truth to the mind: it gives the true impression of neither persons nor places; and, unless we have some previous knowledge of the scenes or of the individuals that it professes to represent, we almost invariably conceive a false notion about them.

The portraits are, as we have said, for the most part either the ordinary *cartes de visite* or enlargements from them. These photographic likenesses bring out all that is most vulgar and pretentious in our age—officers and civilians attitudinizing in their respective uniforms, and, worse still, clergymen, with the Bible in their hands, in their preaching attitudes—(fancy St. Paul posing himself for a photograph in the attitude in which he addressed the Athenians)—ladies in *moire antique* and babies in long clothes—all bidding for public notice. There may be, and we believe there is, an amiable motive at the bottom of it all; but surely the great majority of these good people might forbid the public exhibition of their beauty or ugliness, especially when there is no human thought or faculty present in the production of their portraits, the presence of which alone justifies the portrait-painter in the exhibition of his work, and redeems it from impertinence. The exhibition of their photographic likenesses in every shop-window is perhaps one of the penalties imposed upon public characters; but ordinary individuals are not called upon to exhibit their portraits in a photographic exhibition, unless there is really some remarkable improvement in the process by which they are gibbeted for public display.

#### ART NOTES.

THE August number of the *Art-Journal* contains engravings of Landseer's "Temptation of Andrew Marvell," in the Sheepshanks Collection, by J. Stancliffe; of Turner's "Approach to Venice," by J. C. Armytage; and of Murillo's "Spanish Boy," from the Paris picture, by A. Blanchard. There are two large landscape illustrations to Chateaubriand's "Atala," after Gustave Doré, some clever woodcuts after W. J. Grant by R. S. Marriott, and the illustrated article on the "History of Caricature and Grotesque Art."

THE Brothers Dalziel's "Illustrated Goldsmith" has reached its sixth number, and their "Illustrated Arabian Nights" the eighth. Both works rank deservedly with the most artistically illustrated works of the day.

A STATUE is to be erected to the celebrated French painter Greuze, the favourite of Marie Antoinette, at his birthplace, Tournais, in Bourgogne. Greuze, the author of the "Broken Pitcher," was once in very high renown and state in France; but he died in 1804, neglected and in deep misery. When Napoleon I. accidentally heard of his death, he said, "Why was he too proud to apply to me? I should have given him a pitcher of Sèvres filled with gold, wherewith he might have mended all his pitchers again!" It is the Emperor's wish that the dead master should now be honoured by a statue.

EDUARD HILDEBRANDT, the well-known Berlin painter, has returned from an extensive art-travel. He has travelled for three years through Egypt, Japan, India, China, and California, spending the sum of 10,000 thalers. The harvest he has brought back is spoken of as a very rich one. No less than 300 water-colour drawings, besides untold sketches, are said to fill his portfolios.

AN important discovery has been made at Lucerne, consisting of frescoes which were laid bare during some restorations in the house Corrazioni, and which are ascribed to Hans Holbein. They represent, among other subjects, the Resurrection, the Ascension, John the Baptist, St. Beatus, and a bishop consecrating a chalice. They bear the date of 1523—the time when Holbein was engaged in decorating several houses in Lucerne with frescoes.

GOtha is to have a splendid museum, in which the art-treasures hitherto kept at Castel Friedenstein are to be placed. A Vienna architect drew up the designs; the sum to be spent is fixed at 120,000 thalers, and three years' time is given for the completion. The States Minister Von Seebach laid the first stone a few days ago.

THE "Orangerie" in Sanssouci, the last art-creation of Frederick William IV. of Prussia, is now going to be completed. The twelve marble statues representing the twelve months of the year, partly by Schievelbein and partly by Franz, are to be placed there shortly.



6 AUGUST, 1864.

## MUSIC.

## THE OPERA SEASON AT COVENT GARDEN.

THE opera season of 1864 has closed, so far as one of the two great houses is concerned. Mr. Mellon takes possession to-night of the conductor's desk in the transformed area of Covent Garden; and, when the "Promenades" are over, we are promised a re-opening of the house by the new English company. But, before saying good-bye to Italian opera till the next spring, it is natural to throw a glance back on the months that have just gone by: not by way of giving a *résumé* of what has been done—that would be impossible within our limits—but because a retrospect reminds us of things which should be said, and cannot be said so appropriately in noticing any particular performance.

The Covent Garden Opera, under its present management, has achieved a singular result. It actually has succeeded as a commercial speculation. This is, so far as we know, a unique fact in the history of operatic enterprise. Opera management has been hitherto a devourer of the fortunes of the victims it has tempted by its seductions. The business of playing the king in the little world of which the *impresario* is the centre—and the post has, on a small scale, all the excitements and all the responsibilities of sovereignty—has been so attractive that men have always been found ready to pay heavily for the sport. But it has been reserved for the present administrator of its fortunes to make Italian opera pay. Now we need hardly stop to say here that we do not regard this rude commercial test as the only or the final proof of the goodness of the undertaking. The maxim now very commonly advanced as self-evident, that everything which is done for the pleasure and profit of society ought to be made to "pay," and that whatever does not "pay" is not worth keeping up, is a doctrine as false as it is tyrannous. The whole experience of the world goes to prove that the things which, in the end, are best worth having are given it *gratis*—that the services rendered by genius and goodness are the most precious and the least rewarded of all the work done among mankind; so that we shall not be supposed to be measuring the absolute value of musical art by the miserable little money-standard when we note with satisfaction the fact that Mr. Gye's administration of the Covent-Garden Opera-house has been now, for some years past, a success in the commercial sense. The fact is understood to be incontestable, and, indeed, nobody who has seen the condition of the house, crowded to the roof night after night for weeks together, can doubt it. The subsidized theatres of the Continent, as being, in a way, government institutions, make known to the public their nightly receipts. Ten thousand francs is mentioned as a high total of proceeds for a night at the Grand Opera of Paris. Here, of course, the public can learn little of the financial secrets of its entertainers; but it is known that, on crowded nights—which have been rather the rule than the exception this season at Covent Garden—the receipts reach considerably more than four times that sum! Such a golden stream of prosperity is significant, among other things, of the value which our generation sets upon musical enjoyment; but it also enforces a capital lesson as to the true way of carrying on such enterprises. For the fact is that Mr. Gye's management of Covent Garden has not only succeeded, but deserved to succeed. It is by no mere run of luck that this undertaking has escaped the fate that has doomed so many others of a like kind to failure. It is an instance, on the contrary, of the old rule (too old almost for modern commerce) that a policy of thoroughness and honesty pays best in the end. The *prestige* which now surrounds the Royal Italian Opera is not a thing to be manufactured in a day, or a month, or a season. It is the slow result of a long experience on the part of the public; one man after another finding out, till the impression becomes rooted in the popular mind, that at this house what is offered them is the very best in all respects that the manager can give them. We may differ among ourselves as to the better and the worse of particular singers or particular music. Some may think that Signor Mario should long ago have vanished from the stage, others may declare that Herr Wachtel is an entirely bad singer, or Verdi an abominable composer; but, upon the whole, every candid judge must see that the rule of the house is to give the public the best that is to be gotten, to make everything as complete as it can be made, to spare no trouble, however great, and

stint no expense, however remote the chance of a return. The effect of this is to establish a relation of trust between the manager and the public. Going to see a new piece one has no need to inquire how it will be produced; having been well treated before, we are sure of being well treated again—sure that, as far as the resources and judgment of the manager can be a guarantee, the means employed will be the best that can be got and used in the best way. A prominent instance of the wisdom of this long-sighted policy is the condition of the orchestra and chorus. No element, perhaps, in a night's performance makes so slight an impression on the average of listeners as the orchestra. For one person who appreciates the refinement in the execution of orchestral accompaniments obtained by the employment of a good band, there will be a score who will go into raptures about a bravura song. In no point therefore is the parsimonious manager more tempted to cut down his expenditure. If a first-rate band costs so much, a band which, to ordinary listeners, will seem very nearly as good can be had for half the money. The larger policy, on the other hand, is not to think of this, but to get the very best body of players that can be collected together, to give them long years of training at any cost of time and trouble, knowing that supreme excellence will by degrees make its effect felt, first by the few, and through them by the many, and will gradually establish a solid reputation, which will be in itself worth, to apply the mere money-standard, thousands per annum. It is in this way that the orchestra governed by Mr. Costa has won such a splendid position for itself and for the house to which it belongs. In strict justice we should never speak of any performance in that house without awarding its due of praise to this unsurpassed body of players. But the words of eulogy become in such a case almost a formula, and we must be content to say only occasionally what we never fail to feel.

There are two other good points about the Covent Garden management which it is pleasant to notice. One is the general punctuality with which it keeps its engagements—the other, its rejection of the vulgar arts of puffing. Any one who considers how many people have to co-operate in the playing of a great opera will only wonder that contingencies do not oftener happen to disappoint an expectant public of its evening's enjoyment. The comparative rarity of this at Covent Garden is surprising. If you see a new opera announced there for a certain day, you know there is a very fair assurance of its so appearing. If the season is to open or close on a certain night, promptly and certainly the event happens. The first opening of the doors of the new house, on the 1st of May, 1858, when it had been apparently a half-finished building about a fortnight previously, was a capital augury of its future practice in this particular. In greater matters—the production of operas and the introduction of singers—it is harder to keep strictly to promises. But the public is at least in some degree answerable for its own disappointments in these respects; for, if it throngs the theatre night after night to hear and hear again well-known pieces and well-known singers, it is a hard trial for a manager to have to prefer a chance of prospective profit to the certainty of present gains. "Fidelio" has figured more than once in Mr. Gye's recent programmes without result; but, while a captivated public will demand a certain number of Patti-Sonnambula nights, the Beethovenians must, we suppose, be patient. As to the matter of non-puffing, all lovers of truth and decency should feel obliged to the management of Covent Garden for its silent but very effective protest against one of the most offensive blots on our social manners. However splendid may be a "revival," or however great the assemblage of talent got together for its production, the performance is announced always in the same simple fashion. As one passes along the streets, one sees always the same plain green printed list of singers: no gigantic posters, no files of human sandwiches, no brazen announcements of "unparalleled success" or "unprecedented triumphs." All this miserable touting for patronage was confined, a few years ago, to the lower order of speculations. One after another nearly all the more respectable of popular entertainers have given in to the odious practice; and the one or two who still keep clear of it are therefore all the more to be respected. It is a little consoling to observe that one of the very few undertakings of this kind which really thrive is the one which is most signal in its repudiation of this practice. If a man goes to an opera, and, after finding the house one-third full, tells a friend the next morning that the piece is an "unparalleled suc-

cess," he is said, in ordinary language, to be telling falsehoods; and why is the falsehood one whit less impudent if it is told to a hundred thousand people upon a coloured placard? There are a number of other abuses which attach to the management of musical affairs which have yet to be reformed at Covent Garden as elsewhere; but, in the points we have mentioned, the management of the Royal Italian Opera has deserved well of those who care for the good fame of English music and musicians.

## A GRISI NIGHT.

THE reception of Madame Grisi at the Opera-house on the evening of Mr. Harris's benefit was something quite indescribable in its warmth. It is four years since she took her last farewell of the Covent Garden stage—an eternal farewell, one may call it, seemingly—and her re-appearance in the familiar garb of the prophetess was welcomed by a burst of cheering which kept breaking out again and again *da capo sempre*. There is something almost saddening in these occasional reappearances of the ex-Queen of Opera. It is as if she had a malicious pleasure in reminding us how utterly we have failed to find a fit successor to her throne. It needed but the first twenty bars of the recitative "Sediziose voci" to make one feel how utterly and hopelessly beyond the reach of all rivalry is the grand style of Madame Grisi. Accents so impassioned, so grandly imperial, we have heard not yet from any other lips. What she has, and what other singers, so far as we know, have not, is the instinctive power of carrying with her the feelings of her audience. There is something in her voice—and yet not so much in her voice as in herself—that transmits a kind of electric thrill through every listener; and, this *rapport* once established, the house becomes a crowd of bystanders, whose feelings go up and down with every turn of the action, rather "assisting," as the French say, at the play than looking at it. How many thousands has she made to tremble again at that tremendous denunciation of the unfortunate *Pollio*! and yet on Wednesday night it seemed to be as overpowering as ever. One positively feels quite sorry for the unfortunate victim as he stands there receiving that broadside of fiery indignation. Any other stage-passion that we know of is to this as is a demi-culverin to an Armstrong gun. And, as to the singing, that, too, is almost as unsurpassed as the acting. Not only is there nothing to match it for splendid freedom of utterance and infinite variety of cadence, but it is different in kind from what is now produced. It reminds us of a method, a style, which bids fair, unless some sudden revival soon happens, to become a tradition. The loss of a great individual singer is something, but the almost extinction of a school, and the only school, as experience seems to show, which can produce groups of great singers, is nothing short of a calamity. R. B. L.

## MUSICAL NOTES.

THE Grand Opera at Paris, as usual during the season in which a majority of the audience consists of English or other strangers, is playing chiefly the stock-pieces of its *répertoire*—"Les Huguenots," "Robert le Diable," &c. A young *débutante*, sixteen years old, Mdlle. Camille de Maesen, is spoken of as having been singing with success in the part of *Marguerite* in "Les Huguenots" and in Rossini's "Comte Ory."

THE operatic cause of Knox v. Gye came on for judgment last week before the Lords Justices of appeal. The decision of the lower court—to the effect that Colonel Brownlow Knox had not proved himself a partner of Mr. Gye—was in substance affirmed without prejudice to the claim of the plaintiff as executor of Mr. Thistlethwaite.

JULES COHEN has written choruses for Racine's "Esther," recently produced for the first time after Rachel's death, which are spoken more highly of even than those he composed for "Athalie."

MADAME ARABELLA GODDARD, says a foreign paper, intends to make the tour in Holland and Belgium this winter.

SIGNOR TAMBERLIK has left London for Madrid, where he is said to be engaged to sing twenty nights at £100 a night. Mdlle. Lagrua has an engagement for the winter season at the San Carlo in Naples.

THE last surviving descendant of Orlando di Lasso, the great musician of the sixteenth century, is said to have lately died at Munich, at the age of ninety-two years.

MOZART's delightful little operetta, called "L'Impresario," has been played within the last few days by Mr. and Mrs. Drayton's operetta company at Liverpool.



# THE READER.

6 AUGUST, 1864.

SIGNOR MERCADANTE has written an ode for out-door performance by 400 voices at a commemoration festival in honour of Rossini, which is to be held at Pesaro on the 21st August, Rossini's *jour de nom*.

THE collection of curious and historically remarkable instruments at the Paris Conservatoire has lately been further enriched by a barrel-organ constructed in China, a Clavecin, by Han Ruker, of 1590, and a piano constructed for Marie Antoinette in 1790.

In June or July 1865 a monster German music-festival is to take place at Dresden, for which the preliminary steps have been taken already. The most renowned composers of Germany will be asked to send in compositions by a certain date, which they, in case of acceptance by the committee, will have to conduct personally. Some old classical music will likewise be produced.

## MUSIC FOR NEXT WEEK.

AUGUST 8th to 13th.

Mr. Mellon's Promenade Concerts, Covent Garden Theatre. Her Majesty's Theatre, Supplemental Opera Season.

## THE DRAMA.

### MR. DION BOUCICAULT'S "STREETS OF LONDON."

THE drama brought out at the Princess's on Monday evening under the title of "The Streets of London" is very unnecessarily announced as a new piece. If it had been a bad piece, mere novelty of plot would not have saved it from condemnation; but, being a very good piece of its kind, it neither gains nor loses by the fact of its being the third version of a capital French melodrama played in London within the last eight years. Mr. Boucicault says that his piece has been altered from the original, "with the leave of the assignee of the copyright"—a statement which must be anything but intelligible to the major part of those who read it in the play-bill. "Les Pauvres de Paris," a drama in seven acts, by MM. Edouard Brisebarre and Eugène Nus, was first produced at the Ambigu Comique in 1856, and, in the December of the following year, was adapted by Mr. Boucicault, and produced in the Empire City under the title of "The Poor of New York." Early in the same year two versions of "Les Pauvres de Paris" had been brought out in London—one by Mr. Stirling Coyne, at the Surrey, entitled "Fraud and its Victims;" the other, at the Strand, being called "Pride and Poverty." The only marked difference between Mr. Boucicault's drama and the two just named, the writing excepted, is that it contains a scene representing a house on fire; and that was one of the great points in the New York adaptation. We fail, therefore, to discover in what manner this piece has been affected by the announced special arrangement with the assignee, or upon what grounds Mr. Boucicault can claim to have it considered as a new one. It is a great pity that all this kind of thing cannot be put upon a better footing. Plainly the piece is not one whit the worse for having been previously acted in New York, Liverpool, and half a dozen other English towns, under titles varied to suit the different localities in which it was presented, before being played in London; to claim for it, therefore, the honours of originality in any sense is needlessly to court objection. Such as it is, the "Streets of London" is a highly effective melodrama, produced in a way, perhaps, unsurpassable as to scenic effect, and received with unequivocal satisfaction. A pen-stroke would do away the questionable part of its pretensions.

Close adherence to nature and probability must not be looked for in works of the class to which "Les Pauvres de Paris" belongs; they are entirely artificial in spirit and handling, meant to surprise rather than to give instruction, to present possible rather than credible combinations of character and circumstance. They are the real "sensational" dramas—both in form and drift the same as they were long before the designation was mistakenly adopted as a term of objection. The standard by which vice and virtue are measured in these dramas is one wholly unrecognised in real life; the motives under which the characters act are not governed by the actual relations of society; there are few gradations between good and bad; the bad man is more or less diabolical in his wickedness, and the virtues of the good man border on the seraphic. By a skilful combination and opposition of these fancied and artificially intensified characteristics, dramas of momentarily thrilling interest are produced, and occasionally become great favourites

with the public. Mr. Boucicault has been enormously successful in this way, and his pieces, though rarely perfect in point of construction, have almost invariably possessed literary merits above the average. His present work is quite in the spirit of his best melodramatic productions, full of telling speeches, of bright lines, of ingenious turns of thought; and it ends with one of the aptest and most pointedly written "tags" we ever heard. The plot of the "Streets of London" is very simple, though a number of incidents, each highly elaborated, give it the effect of complexity. In the first act, called a prologue, a London banker, *Crawley* (Mr. J. W. Ray), is about to abscond to America, in order to avoid the consequences of a public exposure of his affairs, which are in a ruinous state of embarrassment. His carriage is at the door of the banking-house, and he thinks his flight will be undiscovered until he is safely steaming across the Atlantic; but he is confronted at the last moment by his book-keeper, *Badger* (Mr. George Vining), who claims, as the price of his connivance, a share of seventy thousand dollars abstracted from the funds of the insolvent bank. Almost at the same moment a sea-captain, *Captain Fairweather* (Mr. H. Mellon), enters and requests to be allowed to deposit the sum of twenty thousand pounds—the savings of thirty years, and the intended fortune of his two children, *Paul* and *Lucy*—before departing on a long voyage. *Crawley* accepts the money; gives a receipt for it; and the captain takes his leave. *Badger* in an instant fathoms the banker's motive, and claims to be handsomely rewarded for his complicity. The banker's intention to fly from his creditors is given up, and he determines to use the sea-captain's twenty thousand pounds for the purpose of retrieving his fortunes. While the banker and his unscrupulous clerk are coming to terms, *Captain Fairweather* returns in a high state of excitement and demands back his money. He has heard a report of the dangerous state of *Crawley's* affairs, and is terrified at the thought of having risked his children's fortunes. Suddenly, while in the very act of reaching out his hand to receive back the notes, he is attacked with apoplexy and falls down dead, *Crawley* and *Badger* being the only witnesses of his death. The act-drop descends upon the picture of *Badger* secretly pocketing the receipt for the twenty thousand pounds given in *Crawley's* name.

Fifteen years elapse between the action of the prologue and the commencement of the drama. In the interval *Crawley* has prospered greatly, while *Captain Fairweather's* children, now grown up, have reached so low a stage of poverty as to be living on the charity of people nearly as poor as themselves. *Lucy* is expecting the return of a lover from America, one *Mark Livingstone* (Mr. John Nelson), a young gentleman whose proceedings during the course of the drama are most puzzling; because in real life he would undoubtedly be fairly called a heartless scamp, whereas in the drama he has to be accepted as a highly proper person. *Badger*, having accepted two thousand pounds as the price of his silence in the matter of the sea-captain's death and cash deposit, returns to see what further hush-money he can squeeze out of the prosperous banker, but gets handed over to the police by the astute *Crawley*, on the supposition that the incriminatory receipt is non-existent. The discovery of *Paul* and *Lucy Fairweather* at the same moment is dealt with by *Crawley* proposing to send the brother and sister out to Australia quietly. But the arrangement is somehow not carried out, and *Lucy*, without much opposition, submits to desertion by *Mark*, who, being deeply in *Crawley's* debt, has consented to marry the banker's daughter as a set-off.

At the opening of the third act *Paul* and *Lucy* are absolutely starving and resolved to commit suicide by shutting themselves up in a garret with a borrowed pan of charcoal. In a room adjoining theirs, in a wretched house in Pipemakers' Alley, Bedfordbury, also dwells *Badger*, who, on the night appointed for the suicide of the brother and sister, has an appointment with *Crawley* to give that gentleman ocular proof of the existence of the receipt. The appointment is kept, the receipt displayed, and the banker goes away to fetch the money which he has agreed to give for it. In the meantime the deadly fumes generated in the next room have found their way through the fissures in the wall and attack *Badger*, who, fearing that *Crawley* will return and possess himself of the coveted paper, exerts what strength he can command, hides the receipt, and falls insensible.

The last act represents *Paul* and *Lucy*, under the care of *Mark*, pleasantly living in a house at Hampstead, and surrounded by Mr. and Mrs.

*Puffy*, the poor people to whom they were indebted for the means of living in the earlier scenes of the drama. *Mark* has not married the banker's daughter, though he has not scrupled to supply himself with abundant money on the strength of his engagement to that young lady. Failing to discover the receipt on the insensible body of *Badger*, but convinced that it is secreted in the house in Pipemakers' Alley, *Crawley* purchases the house and sets fire to it, in the hope of getting rid of the document; but *Badger* has intelligence given him of what has been done, plunges through the flames and secures the all-important document, by which he is enabled—having suddenly cast off the rascally early portion of his life and entered the police force in token of his newly-awakened regard for the strict rights of property—to give *Paul* and *Lucy* the fortune out of which they had so long been kept, and to cover the fraudulent banker with contumely,—which is emphatically pronounced by his daughter, for whose sake the villainy has, for the most part, been perpetrated.

The most prominent character in the drama, and the only one of the characters in whom the audience can take much interest, is *Badger*, the many-faced scamp, who condones a life of rascality by one good act; it cannot have a more artistic or effective representative than Mr. George Vining. Next in point of importance is the character of *Crawley*, admirably played by Mr. J. W. Ray. Mr. David Fisher and Mrs. H. Marston, as Mr. and Mrs. *Puffy*, with Mr. Dominick Murray as *Dan*, their son, are all excellent in their presentment of the extremely ideal virtuous poor, running hopelessly into debt to maintain *Paul* and *Lucy*, the children of the dead sea-captain, who once did Mr. *Puffy* a "good turn." The part of *Lucy* is played by Miss Fanny Gwynne, a young lady new to the London stage, whom we are glad to welcome as a highly promising addition to the rank of our more intelligent and painstaking actresses. The reception she met with on Monday evening ought to be greatly encouraging to her. With regard to scenic display, "The Streets of London" is really a remarkable example of stage illusion. The first scene, the private room in *Crawley's* banking-house, painted by Mr. F. Fenton, is simply perfection, and met with enthusiastic applause on its first exhibition. Two other great scenes, by Mr. F. Lloyds, "Charing Cross on a Winter's Night," and a house on fire, equal, if they do not surpass, everything of the kind hitherto presented. In both these scenes not only are the architectural features of the localities reproduced with almost photographic exactness of detail, but the life and action of the places are given with astonishing *vraisemblance*. Cabs, tiny in the distance, roll across the space from Cockspur Street to the Strand; the police-relief marches from Chandos Street into Hemming's Row; *Puffy* is at the end of St. Martin's Lane with a "tater-can," and *Badger*—trying to sell lucifer-matches or a "bill of the play"—is glad to warm his benumbed fingers at the charcoal-fire of a roasted-chestnut seller. The arrangement of these details is due to M. Milano. The scene of the house on fire is the most exciting and realistic we ever saw, and should have formed the *finale* to the piece. When the curtain fell there were loud and general calls for the author, and Mr. Boucicault first bowed his acknowledgments from his box and afterwards from the stage. That the piece is thoroughly and deservedly successful we have no doubt; but we fear that it has been produced at a time when it is not likely to be of great service to the daring manager of the Princess's.

THOUGH the season is drawing rapidly to a close, the audiences continue to be both numerous and fashionable at the Royal Gallery of Illustration to witness Mr. and Mrs. German Reed's entertainment. The combination of the "Pyramid" in a condensed form, the interlude of "The Bard and his Birthday," with its "Shakespearean Visions," and the new song of "The Sea-side," or "Mrs. Roseleaf out of Town," in which the company upon the beach at a fashionable watering-place are humorously depicted, forms an entertainment that attracts even after a long run of many months. The Gallery closes before the end of the month, but will very soon re-open with a new Opera di Camera.

THE Paris Athénée Musical has been transformed into a theatre, to be called Théâtre Saint-Germain, which will produce short operas and vaudevilles. The new theatre in the Rue Lepelletier is to be opened soon.

BRUSSELS is to have her own "Bouffes." Delmany, the former manager of the Monnaie Théâtre, is at this moment engaged upon this new scheme.



# THE READER.

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